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**DIVISION OF SECONDARY EDUCATION
UNDER THE EDITORIAL DIRECTION
OF ALEXANDER INGLIS**

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THE TEACHING OF ENGLISH

In the Secondary School

BY

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TO
C. T. T.

EDITOR'S INTRODUCTION

THE present is beyond doubt a period of significant change in the field of secondary education. Under perfect conditions, gradual and continuous readjustment to the changing demands of a dynamic society should be characteristic of education at all times. In the past, however, perfect conditions have never obtained and in all probability the future will fail to provide them. The history of education shows clearly that the school does not promptly react to changes in social demands, that educational readjustment is seldom gradual, and that desirable changes in education, neglected for the time, gradually increase in number and importance until by the pressure of accumulated force they compel extensive and radical reorganization at irregular intervals. There is every evidence that the present is one of those periods when the accumulation of long-needed changes is compelling radical readjustment in the secondary school as well as in other departments of the system of education.

Numerous factors have combined to require extensive changes in the character of secondary education at the present time. During the past quarter-century the secondary school as a social institution

has undergone a marked transformation necessitating important changes in its aims and functions, and, therefore, noteworthy changes in its organization and administration. The fact that in the two decades between 1890 and 1910 the number of pupils in attendance at the public secondary schools of this country more than quadrupled is significant of much more than that a larger number of pupils must be accommodated, or even that a larger proportion of the total population is receiving a high-school education. Such a development is also significant of the fact that large numbers of pupils have entered the secondary school whose different capacities, interests, and probable future activities demand differentiated forms of education never before provided, with far-reaching effects on the aims and functions of secondary education, the values and purposes of studies, and methods of teaching.

These changes in the character of the high-school population and in the social functions of secondary education have been accompanied by developments in the fields of educational psychology and educational sociology which have vitally affected the work of the school. Thus, in the field of educational psychology, among other influences may be mentioned the recognition of the importance of individual differences, the development of methods of quantitative measurement, and a reëxamination of the laws of learning with special reference to theories of mental discipline. In the

field of educational sociology, among other influences may be mentioned the reformulation of aims and functions and their restatement in terms of modern social theory, the social analysis of subject values, the recognition of the importance of vocational training and educational guidance, attempts to reduce retardation and elimination, and the endeavor to extend educational opportunity.

Such changes as these demand, and at present bid fair to effect, extensive changes in the entire economy of the secondary school. Developments in the field of educational sociology necessitate an analysis and revision of the aims and functions of secondary education. Developments in the fields of educational sociology and educational psychology demand a re-examination and reinterpretation of the values and purposes of subjects of study and a redirection of methods of teaching them.

When such important changes are imminent, there is imperative need of orientation and direction. The series of books on secondary education, of which this book is an important representative, finds its justification in the recognition of current demands for the reorganization and redirection of the work of our secondary schools. The character of the series and of this book is thereby determined.

The study of the English language and its literature occupies a unique position among the studies of the

secondary school — a position supported by universal recognition of its importance for all pupils. No other subject can compare with it in the amount of attention afforded throughout the secondary-school course or in the extent to which it meets (or should meet) the needs of all pupils. Its economy, therefore, is of greater importance than that of any other subject of study in the program.

While all recognize the importance of the study of the mother tongue and its literature, and while few question the justification of its prominent position in the program of studies, opinions are by no means unanimous concerning the specific values and aims which should obtain in the teaching of English in the secondary school. There personal bias and personal opinion take the place of careful analysis and interpretation, with resulting lack of definite objective and with emphasis placed on this or that phase of the work according to the caprice or special interest of the teacher. English, no less than other subjects of study in the program of the secondary school, requires a careful analysis and interpretation of its special values and purposes.

Such an analysis, however, with its consequent definition of specific values and purposes, can accomplish little unless the implications of those values and purposes actually operate in the work of the school so as to affect vitally the organization of subject-matter and methods of teaching the subject. One of

the constant dangers of educational practice, even where correct values and purposes are recognized in theory, is that the organization of subject-material and the character of the teaching method may not be so directed as to achieve the desired ends. Criticism at present directed against secondary education affects particularly assumed values and teaching methods. The teaching of English has not escaped such criticism and in many cases doubtless has deserved it. Only when the values and purposes of the study of English in the secondary school are properly conceived in terms of the aims and functions of secondary education as a whole, only when the organization of subject-matter and the character of the teaching are adapted to develop those values and achieve those purposes, can the study and teaching of the mother tongue and its literature become really effective.

In this book the author presents a theory of the purposes of the study of English and an analysis of methods of teaching the subject, designed to achieve them. The purpose of Mr. Thomas in writing this book and the purpose of the editor in endorsing it as a part of this series, is to orientate and thereby improve the teaching of English in the secondary school. The author has first clearly and definitely outlined the values to be aimed at in the teaching of English and the purposes which should obtain. On this basis he has built up a theory of the organization of sub-

ject-matter and a theory of teaching the subject, designed to develop those potential values so that they may actually achieve their intended purposes. To this task he brings an unusual knowledge of the educational theory involved and the results of long and successful experience in training young people through the study of English. In recommending the results of the author's labors to teachers of English and students of education the editor has in mind the importance of a conception which has guided Mr. Thomas in his work — that there is a vast difference between teaching English to pupils and training young people through the study of English.

ALEXANDER INGLIS

PREFACE

KEENER and keener grows the inquiry into the *whys* and *wherefores* of current educational practice. The classics have already come under such severe scrutiny that the opponents have practically banished Greek from the public high school. As we watch the modern trend we are actively wondering if Latin may not soon encounter a similar fate. In several communities the teachers of algebra and geometry have been suddenly placed on the defensive and coolly asked to justify their work. A general consensus of opinion still graciously allots a large amount of time to the study of high-school English, but the skeptical attitude of the scientific inquirer and the insistent questioning of the incredulous parent, as each examines current practices in English teaching, has already suggested very direct investigation concerning the details of our work. Why not include more modern literature? Why teach *Silas Marner* to high-school freshmen? Why spend any time on formal grammar? Why devote so many lessons in the English classroom, drilling on certain principles that are habitually ignored in practice in the history classroom? Why allot six weeks to the study of *Treasure Island* — a book that any normal boy would adequately digest in a day's diversion?

Some of these questions are incidentally answered in the pages of this book, but there has been no at-

tempt to anticipate sporadic inquiry or forestall criticism. There has been, on the other hand, a constant effort to seek fundamental principles that would aid us to justify or renounce any of our work that chances to be under momentary scrutiny — not so much the scrutiny of the unfriendly critic as that which we ourselves invite and direct. With the varying phases of the work brought into successive focus, what will the separate judgments be? And what old methods, as the results of these judgments, shall we discard, what new methods shall we introduce, and what shall be the various shifts of emphasis?

We hope that the net result of this thinking has been constructive, and that there has been established a clearly defined theory of English teaching and departmental management applicable to the secondary school.

The direct motive for putting this material into form was the invitation to offer to the students of the Harvard Summer School a course in the teaching of English. To the teachers who have taken this work during the past two years that it has been offered, the author is indebted for many ideas developed in conference and in class discussion. The major portion of the material is the accumulation of the author's study and experience through twenty years of school and college teaching. For direct help more recently furnished particular thanks are due Dr. Alexander Inglis, the editor of the division of secondary education in this series.

C. S. T.

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THE TEACHING OF ENGLISH IN THE SECONDARY SCHOOL

CHAPTER I

BASIC AIMS AND VALUES IN THE TEACHING OF ENGLISH

THE mediocre English teacher is often mediocre because he views his work from the merely obvious and immediate point of view. He is tempted to accept unquestioned the work which authority has imposed, and thus he fails to recognize the larger and finer aim which a broad psychology and an actual understanding of social values would supply. Because other English teachers in his vicinity have been doing their work in a special way, he wrongly concludes that their conventionalized methods are the only correct methods. Or because men of recognized experience have made certain recommendations, he may falsely conclude that within their condensed set of recommendations are embraced all the arcana of the craftsmanship of English teaching. But genuine craftsmanship seeks a larger base and a more extended vision. It skeptically questions the validity of present performance and constantly urges a continual and intelligent advance.

Because the art of English teaching deals primarily

with language, the English teacher must clarify his conception of language formation and language growth, and thus employ his complete knowledge in adding to his teaching efficiency. In acquiring this knowledge he may profitably ask the aid of both the psychologist¹ and the linguist, and through these learn the importance of having a scientific and analytical attitude toward the subject of English instruction.

We shall learn from both that one of the fundamental reasons for emphasis upon English rests on the necessity of mastering the conventional. This assertion, it must be understood, is in no sense opposed to the idea that modern education should seek to develop originality. It should develop originality, but there are many conventional things for the student to learn before he can have a base sufficiently firm and sufficiently broad to allow his originality intelligent display. Even should we assume that in the grammar grades the student has learned to spell and to capitalize and to punctuate, we should, even without giving any time to reviewing these elementary matters, have a multitude of new principles to impart and new connections to make. We are helped in the appreciation of the magnitude of our task by an inquiry into the origin and growth of language.

The origin of language is so shrouded in mystery that we are tempted to agree with Greenough and Kittredge in their assertion that "we do not know, and

¹ Cf. C. H. Judd, *Psychology of High-School Subjects*.

never can know, how language began.”¹ Perhaps we may be aided in our desire to secure a clearer conception of our task of English teaching by a definite understanding of one of the most widely accepted theories of the origin of speech. This theory assumes simply that in some far-off moment of primeval times, one of our very distant ancestors made a certain definite and arbitrary sound. It chanced that this sound conveyed a certain concrete idea to some fellow being. Finding that this device secured the communication of ideas, this ancestor of ours repeated it and later invented other sounds. And the present complicated state of language growth may be nothing more or less than the enlargement of that primeval idea. Arbitrary sounds, later translated into written symbols, have thus, through a long and involved course, become the medium of thought exchange. And it is these sounds and symbols, in all their uses and potentialities, that compose the materials of English teaching.

In all our educational work it is particularly advisable that the true relationship of language to thought should be definitely conceived. The English teacher must come into vivid consciousness of the faith that this relationship is so intimate that sincere endeavor to express a particular idea will help to clarify the conception of that idea and will, at the same time, tend to give it permanency. This relationship is expressed

¹ 1 Greenough and Kittredge, *Words and Their Ways in English Speech*, p. 4.

symbolically by Sir William Hamilton. He compares thinking to the process of excavation, and language to the masonry which secures form and makes the excavation practically enduring. To acknowledge the truth of this interdependence is to place upon all true teachers the responsibility of emphasizing language-training for the purpose of developing the thinking powers of pupils.

As teachers we shall remember that the early attempts of childhood are imitative. The child is merely trying to come into a clear comprehension of his linguistic environment and thus learn and thus understand the conventions inveterately convolved with his inherited language. In youth and manhood he acquires by education a more or less imperfect mastery of both oral and written speech. He acquires, coincidentally with this, a proportionate mastery of his thinking powers. The highest function of the English course is to bring the two elements of this synchronous growth — power in expression and power in thinking — to a quicker and higher potency.

It is because of this intimate and subtle relationship between thought and expression that the study of a certain writer's style will, within certain limitations, reveal that writer's thinking powers; for maturity of thought almost automatically secures maturity of expression. And conversely, the cultivation of a more mature style will generate a more exact and a more involved process of thinking. In teaching pupils to

read and write effectively we can make use of this principle in a practical way. We can, for example, in the earlier years of the high-school period, dwell upon the process of cultivating a more mature form of sentence structure. It is particularly helpful to explain all devices by which proper subordination of ideas are secured within the sentence. Gradually, by making the more involved forms the basis of drill, we may encourage a maturer type of thinking.

The English course develops this maturity of thought and expression by the work in composition and the work in literature. The intent of the first is to give the student command of the art of both oral and written expression and in the process to clarify the student's own thinking and feeling. The intent of the second is to stimulate thought, to arouse sympathetic emotions, and to purify conduct through the selected writings of those who have something worthy to say and have learned the art of saying it worthily. And to discover how this dual growth in language power may be developed, we may examine, in closer detail, the possibilities offered both (1) *through the expressional side of language*, and (2) *through the interpretation of reading matter*.

1. The expressional side of language

The most marked growth in language power comes, doubtless, through the opportunities offered constantly by informal speech. It is our recurrent priv-

ilege, in conversation and in letters, to give pleasure to our family and to our friends by recounting interesting incidents and describing scenes which the experience of each day offers. We soon discover that any lack of success in these attempts is due in part to inaccurate observations. We realize that we have carelessly allowed our impressions to be casual and general. We should instead rigorously demand that they be specific and thorough. As Flaubert explained to Maupassant, each horse is different from every other horse, and a careful observer will detect the difference. Then having detected this difference, the writer's problem is to select such specific words as will graphically reveal the striking and differentiating qualities. To allow himself to perceive and express only vague and general impressions is to allow his vision and his style to become sadly enfeebled and powerless alike to secure any real intellectual grasp or set forth any real impression.

This contrast between vagueness and clearness of thinking is generally revealed in group discussions of any question other than the purely obvious and elementary type. The relationships of the various items that the question comprehends are either not perceived at all or else perceived but dimly. Many of those participating in the discussion reveal both lack of power in logic and lack of power in expression. Business men seated around the directors' table discussing the probable influence of the Federal Reserve Law, educational theorists considering the practical

help that may come from vocational guidance, a town meeting questioning the advisability of introducing military drill into the public high school — any of these groups is likely to reveal marked distinctions in the power of the participating individuals to conceive true values and to express these values in a really illuminating way. When Alfred Tennyson once revisited Cambridge his mind reverted to various discussions that he and his friends had had in those college rooms in which Arthur Hallam had lived as a student — those rooms

Where once we held debate, a band
Of youthful friends, on mind and art,
And labor, and the changing mart,
And all the framework of the land;

When one would aim an arrow fair,
But send it slackly from the string; 1
And one would pierce an outer ring,
And one an inner, here and there;

And last the master-bowman, he,
Would cleave the mark. A willing ear
We lent him. Who, but hung to hear
The rapt oration flowing free

From point to point, with power and grace
And music in the bonds of law,
To those conclusions when we saw
The God within him light his face,

And seem to lift the form, and glow
In azure orbits heavenly-wise;
And over those ethereal eyes
The bar of Michael Angelo.

What was true in the college days of Hallam and Tennyson is still true in the discussions of all questions

that demand mature analytical thinking. Because we are habitually hazy in our thoughts, we are habitually hazy in our expressions. On the other hand, accuracy and crispness in the first process naturally impel accuracy and crispness in the second process. The constant effort of the English teacher should be to strengthen these two correlative phases of the educative process. Pupils thoroughly trained, in thinking and phrasing, will gradually acquire the coveted skill and will gladly enter into competition with those in their classes who have won this dual triumph — clear thinking and clear phrasing.

It is interesting to note how this dual skill, manifested in its concisest phase, invents and preserves proverbs. Peoples of past ages had long realized that many observers were easily deceived by the mere external appearance of things, — particularly the value of shining metals, — but Cervantes, perceiving the truth with special vividness, graphically phrased it for all time in his enduring proverb — “All that glisters is not gold.” A considerable portion of the power and fame of Bacon, Knox, Pope, and Franklin rests in their power to condense much into little. Something of this conciseness the students should be taught to acquire.

It is apparent that the power of concise phrasing and the power that manifests itself in the informal and extempore debate, such as Tennyson and his friends indulged in, may be quite fragmentary and thus escape the demand of structure. It is the more formal and

preconceived speaking and writing that urges such a care in logical arrangement as will instantly command attention and preserve coherence through a series of paragraphs presenting various phases of a given topic. These various phases must be so presented that each succeeding part may follow as a natural consequent. And such a demand, constantly and consistently exerted by the student, is the great factor in developing — along with the language sense — ability in accurate and constructive thinking.

If the first part of this formal arrangement is concerned with the presentation of various and successive items, the latter part will offer the logical generalization and thus center into an important thought the natural and inevitable deduction; it will make explicit the unified theme resident in the varied data. Or the organizer may, instead of adopting this inductive method, follow the deductive process; he may establish his premise in the beginning, and then step by step show how this phrased theory embraces and explains all possible exigencies compassed by the proposition. In either case he will exercise great care in so articulating the parts of his discourse that each step will show a natural and logical advance. Carefully selected connecting phrases will indicate the successive steps and make the result a coherent whole. By continued practice in the process the student will constantly tend to develop accurate expression and logical thinking of the more constructive type.

Still another interesting phase of expression and thinking is seen in the paraphrase. In a paraphrase, we test our understanding of a passage by changing the expression to accord with our own style, generally simplifying the original language and arranging the words in a more natural order. We take Browning's question — "Irks care the crop full bird?" and change it to read, *Does any care disturb the bird that has had enough to eat?* The very exercise of our own language power has enabled us to come for the moment into coincident thinking with Browning. The process — especially with the young student — has stimulated both constructive thinking and definite phrasing. It has given him power in assembling fragmentary ideas. A greater aid will come, however, when the pupil has completed a more extended unit. Let him be asked to write out in his own language the thought which Browning has given us in the following passage from *Rabbi Ben Ezra*: —

Not on the vulgar mass
Called "work" must sentence pass,
Things done, that took the eye and had the price;
O'er which, from level stand,
The low world laid its hand,
Found straightway to its mind, could value in a trice:

But all the world's coarse thumb
And finger failed to plumb,
So passed in making up the main account;
All instincts immature,
All purposes unsure,
That weighed not as his work, yet swelled the man's amount:

Thoughts hardly to be packed
Into a narrow act,
Fancies that broke through language and escaped;
All I could never be,
All men ignored in me,
This I was worth to God. . . .

The rethinking of Browning's thought would give us a result akin to this: We should not judge a piece of work — a book, a picture, a vase, for example — by its mere external appearance or by the fact that it commands a high price in the current market where values are gauged by somewhat low and immediate standards. We should, on the other hand, consider things more deeply than this; we should take into account all the unapprised and unappraised items that went into the accomplishment of the given task — all the undeveloped ideas, all the tentative purposes, that were not actually and practically utilized, yet at the same time vitally influenced the work. These vague and unformed thoughts could not develop into specific expression, and these fancies that escaped capture were unknown to men, but were known and appreciated by God.

The performance by the student of a task of this sort will encourage him to follow accurately the lines of the poet's deeper thinking and will at the same time teach the student something of the poet's art of expression. To these advantages we may add the large quantum of intellectual power and language skill that practice in exact phrasing always brings.

A similar result may be achieved by the use of the abstract. The abstract demands the same coincident thinking and furthermore requires the student to rephrase the ideas in condensed form. After studying a long essay, for example, the main thought of the essay may be reduced to a paragraph. Or the thought of a short poem, such as Matthew Arnold's sonnet, *Worldly Place*, may be expressed in a single sentence.

*Even in a palace, life may be led well !
So spake the imperial sage, purest of men,
Marcus Aurelius. But the stifling den
Of common life, where, crowded up pell-mell,
Our freedom for a little bread we sell,
And drudge under some cruel master's ken
Who rates us if we peer outside our pen —
Match'd with a palace, is not his a hell?
Even in a palace ! On his truth sincere,
Who spoke these words, no shadow ever came;
And when my ill-schooled spirit is aflame
Some nobler, ampler stage of life to win,
I'll stop and say: "There were no succor here!
The aids to noble life are all within."*

After following each detail of the poet's thought, the student gains a certain degree of power by his attempt to reduce the message to a single sentence, such as the following: *Depressed by our limited surroundings, we may long for a higher place; but remembering that Marcus Aurelius found a palace full of temptations, we may comfort ourselves with the thought that the real aids to human life are within.*

The process of making such an abstract has forced the student to digest the author's thought and has at the same time urged an abridged but a comprehensive

expression of that thought. The work properly accomplished has unquestioned educative value. It stimulates thinking and it stimulates phrasing.

In the cases which we have been considering we have emphasized principally the sort of expression that clarifies thought. It is of lesser importance that we emphasize the sort of expression that clarifies emotion, for emotion is more likely to be felt by the untrained reader. Such a reader may, however, grow more sensitive to emotional effects by noting a critical analysis that shows the way these effects are produced. How, for example, does James Thompson secure the feeling of dominant gloom in his *City of Dreadful Night*? Study merely the first stanza: —

As I came through the desert thus it was,
As I came through the desert: All was black,
In heaven no single star, on earth no track;
A brooding hush without a stir or note,
The air so thick it clotted in my throat;
And thus for hours; then some enormous things
Swooped past with savage cries and clanking wings:
But I strode on austere;
No hope could have no fear.

Slow reading and pause are essential for appreciation. We then get the effect of limitless extent connoted in the word *desert* and the concurrent sense of the pervading dark — a darkness that shuts out all light from the stars above and all the tracks and trails on the sand-strewn earth beneath. Everywhere is the sense of hushed and brooding silence and the distress that comes from breathing suffocating dust. All this suffer-

ing and gloom the traveler endures for long hours. Then some huge things fly past; it is too dark for him to distinguish them and perhaps he would not know the strange creatures could he see them. He is impressed chiefly by their enormous size, their savage cries, and their clanking wings. But all this blackness and suffocation and interrupted silence aroused no sense of fear; as the traveler-poet had already abandoned himself to hopelessness, he strode stoically on.

The reader may be led to see that the effect of the desert sense is deepened by the repetition in the first and second lines. The feeling of blackness is intensified by the specific mention of the blackness in the sky and the blackness on the earth. Certain expressions are appropriately chosen to create specific emotional effects; such expressions are *brooding hush*, *clotted in my throat*, *swooped past*, *savage cries*, *clanking wings*. Each of these re-creates the sensory images that deepened the poet's emotion as he wrote. To reveal this to the unpracticed reader is to increase the reader's perception of emotional effects.

The increased appreciation for discerning the methods which skilled writers have used for clarifying their thought and emotion is here emphasized for the purpose of developing the student's power of original expression. Having through instruction and practice become more familiar with these technical matters, he becomes increasingly concerned with the task of original creation. Seeing how others succeed in expressing

their thoughts and feelings, he catches hints that enable him to express his own thoughts and feelings. He acquires skill in the selection and arrangement of words. Vivid adjectives, verbs that re-create situation and feeling, the nice correspondence of sound and sense, sympathetic portrayal of character, the perception and expression of sensory images — these supply the elements and qualities of style that mark his progress in the mastery of language.

2. The interpretation of reading matter

The preceding discussion has laid its stress upon the task of developing in the student power to express thought and emotion in suitable language. This is the art of composition. We are now to discuss briefly the task of the student in understanding the work that good writers have produced. This is the art of interpretation. In teaching, each of these arts needs to be supplemented by the other.

A large part of the difficulty of school and college work is traceable to the student's inability to read the printed page. Laziness encourages a disregard of dictionaries and reference books. Indifferent and frowsy habits prevent concentration. Where such lapses persist, the writer and the reader cannot come into coincident thinking or feeling. Thought and emotion are here lost, not because either the sending or transmitting apparatus is bad, but because those who sit at the receiving station are either ignorant or incompe-

tent. How can the student be stimulated to intelligence and alertness here? The most necessary habit is concentration. Too many students have learned the gentle art of slipping over difficulties. They have acquired unusual skill in cutting the first o out of *thorough* and getting *through* — as their net attainment.

In the primary grades the pupil's first problem is simply to master the mechanics of letter and word and sentence. The unfamiliar forms finally come to yield their familiar message. With the advance in the mastery of the mechanical forms the problem grows more complicated. The high-school student, for example, is still concerned with the question of form, but the problem has attained greater difficulty because the sentence structure of the reading selection reveals greater complexity of phrasing and greater maturity of thought and emotion. The vocabulary and the style have naturally kept approximate pace with this advance in complexity and subtlety. The constant problem of the English teacher is to keep before the expanding mind of the pupil such literary selections as will day by day stimulate a wholesome growth and still confine the writer and the pupil easily within the realm of common understanding and common sympathy.

To prevent lethargy and stagnation, the student must first be taught the necessity of mastering the vocabulary of the reading selection. Without understanding each word he cannot get the full meaning of the author; and to fall into the habit of carelessly get-

ting only a part of the meaning is to weaken all discipline and vigor of the mind. He must learn to use the valuable help that comes from the dictionary, the encyclopedia, the atlas, the Bible concordance, and all the ordinary reference aids.

Nor have we sufficiently emphasized in our teaching the fact that even when all the words and allusions have been mastered, the reader has not yet, it may be, received the full message of the sentence or paragraph; the ideas are so far aloof from his own experience that he feels no cordial sympathy. On one who knows nothing about Boy Scouts scant impression is made by reading the bare sentence — "Jack Blossom's Scout honor was being sorely tempted." Really to understand the significance of this it is necessary to have lived in intimate association with the idea of *Scout honor*. And thus it is that interpretation of literature is often difficult because the interpreter's experience is necessarily limited.

But the intensive study of literature means much more than this mastery of the literal and the connotative. While there must be the intellectual and sympathetic comprehension that concentration and study and experience bring, there must likewise be, in all true interpretation, a spiritual comprehension as well. There is in true literature — particularly in poetry — a cadence that finds response in the emotion and imagination of men. How significantly is this revealed in Tennyson's lines descriptive of the bugle's song!

O, sweet and far from cliff and scar!
The horns of Elfland faintly blowing.

A certain rhythmic and imaginative play in the lines secures its natural response in those readers who are trained to listen for æsthetic effects.

Furthermore, throughout our study we must vigilantly guard against fragmentariness; we must strive to secure the whole effect. To attain the complete values demanded by the art of interpretation it is necessary to see the particular function that each of these selected portions serves in carrying out the message and design of the whole — the whole poem, play, essay, or story. The relative place and importance of each scene, situation, incident, and idea must be seen in the perspective that will properly subordinate each to the main thought and reveal the complete artistic design and the dominant purpose of the selection. To test the reader's understanding of the whole, he should be encouraged to phrase the central idea in condensed form.

And along with this sort of test, the student should be constantly encouraged frankly to discuss whatever may be the current reactions — intellectual, emotional and moral — which the given selection produces. What does it mean? What feelings does it arouse? What beauty does it portray? What mood does it engender? What truth does it reveal? What conduct does it urge? These and other questions of a more intimate nature will serve to show how vital the inner

message of literature really is. For we must all admit that the most practical interpretation of literature is not seen in mere intellectual, emotional, or æsthetic response; it is seen in the realm of actual living — higher conduct growing out of a higher idealism. And it is toward this design that the real teaching of literature is tending. Professor MacVannel¹ voices a significant truth when he writes: "The fundamental bond of social life is, then, none other than morality, which consists essentially in the presence of some phase of the social purpose as a moving ideal before the individual mind." By giving to our young people the high ideals of our best writers, and by showing how these ideals are revealed pictorially in fiction and drama and poetry, we may bring to them the most vital truths in the realm of practical ethics.

It is apparent, from these enumerations, that the task of the literature teacher is a complicated one. He must teach his students to be conscientious in mastering new words and in learning the significance of new allusions; he must teach the value of experience — real or imagined — that enables us to enter sympathetically into an alien situation; he must teach his students to respond to æsthetic effects of style and treatment; he must arouse the keenest intellectual response, and above all, he must stimulate a desire for noble living.

¹ J. MacVannel, *Outline of a Course in Philosophy of Education*, p. 113. Macmillan.

The basic aims and values in English teaching, we may briefly reassert, rest primarily upon expression and thought. This interesting and intimate relationship between language and thinking should consistently guide our teaching and should intelligently lead our students into a gradually maturing skill in power of interpretation and power of phrasing. The two concurrent pedagogical agencies in this dual process are the courses in composition and the courses in literature. The ultimate aim of the first is a finer craftsmanship in language and style; the ultimate aim of the second is an enlargement of knowledge, an expansion of ideals, a deepened emotion, and a perfected conduct. The two phases of the work should never be kept widely apart; each should constantly be made to supplement the other and to merge its separate functions into the general design of the mastery of English.

CHAPTER II

ARTICULATION OF ELEMENTARY-SCHOOL ENGLISH WITH SECONDARY-SCHOOL ENGLISH

WE are so accustomed to treat educational topics analytically that we sometimes lose sight of the value of considering them synthetically. Instead of dividing our educational processes into definite and highly elaborate groups, it is desirable that we at times mentally reverse the process and conceive the unity of the whole educative process. We should think of it as a development from within outward, the various rates and stages of progress being conditioned by a favorable external environment. This, as we explained in the opening chapter, is of particular value in English instruction. Whether we be teachers in the elementary school, the grammar school, the high school, the college, or the university, we all find two common aims constantly dominating: We are anxious to develop power in expression, and power in interpretation.

Now, in this endeavor we have found it expedient to divide ourselves into groups and to label ourselves kindergarten teachers, elementary teachers, grammar-grade teachers, high-school teachers, and college professors. And we have together set about doing the work that convention has allotted to our confined fields. But working in those fields, toward the desig-

nated aims, we have had our notions rudely disturbed — our progress has been sorely hampered because we have found so many clods unpulverized, so many weeds still luxuriating. Baffled and vexed we have turned to discover who was responsible for the disturbing conditions; and naturally we have laid the blame upon the group of instructors who have immediately preceded us.

In the calmer moments that followed our decision we have seen that fault-finding was not only futile but often unjust; for so many alienating influences lay just beyond the pale of this preceding instruction — home influences, the language of the shop, street, and playground, the “comic” section of the newspaper, cheap theaters, low standards everywhere. Out of this charity and this conviction sprang the realization of the need for mobilization of forces against these common enemies; and this, in turn, laid stress upon organization and proper articulation.

Failure to make effective articulation has been all too obvious between many of the stages of the pupil's progress; but the division most difficult to bridge has undoubtedly been that one which spans the period between the elementary school and the secondary school. In the grammar grades the pupil's work, including his study periods, has been closely supervised. He has usually been under the constant charge of a teacher who hears him recite in all his various branches. Even where departmental work has been carried on,

the policy of close supervision of the entire day's work has not been relinquished.

This practice has sometimes made it extremely difficult for the entering pupil to use wisely the larger liberties of the high school. Left free to choose his own study periods — many of them outside the schoolroom — the pupil has floundered in his new independence and has failed in his first year's work for lack of definite direction and adequate supervision.

Oftentimes the high-school teacher of English has taken too much for granted. He has falsely assumed that the entering child was able to take care of himself — to study the literature assignment without aid, to prepare the oral or the written theme without detailed suggestions. An expert, perhaps, in his own field, endowed with an insight that reveals at once the message of the selection, skilled in the art of writing and speaking, fertile in mental resourcefulness, and still enwrapped, it may be, in the trailing clouds of college glory, he is entirely unable to appreciate the struggles of this fourteen-year-old neophyte who stands without the treasure-stored cave with absolutely no knowledge of the "open sesame" that unlocks the barrier to the treasure within.

Under such circumstances it is perhaps but natural that the high-school teacher of English should have grown a bit captious and complain that his pupils had come to the high school without adequate preparation in technical grammar, unable to write and speak cor-

rectly, helpless in knowledge of attack, and woefully deficient in power to read. Asked to defend herself against such an arraignment, the teacher from the elementary school might truthfully reply that she knew nothing of the conditions that prevailed in the grammar school and could therefore have no real conception of the many and varied demands which lessened the opportunities for English training. She might add that the high-school teacher failed to adjust his methods to the natural immaturity of the child and neglected to make the transition easy by offering the needed personal aid.

Were we to seek a definite summary of the various criticisms that come from the two sources we should secure something akin to this: —

A. From the high school: —

First-year pupils suffer from (1) ignorance of formal grammar; (2) inability to write and speak correctly; (3) inability to grasp the *central thoughts* of a reading selection; (4) unconnected course of study.

B. From the grammar school: —

The high school fails to articulate with the grammar school (1) in program; (2) in method of instruction; and (3) in general handling of pupils. The maladjustment during the transition produces license and confusion, which reacts in lowered performance and discouragement.

Full conception of these convictions has suggested various experiments. Many in executive authority insist that only the most expert members of the English staff shall be allowed to teach the first-year high-

school English. Natural sympathy and intelligent experience have developed in these selected teachers a skill that insures a safe pilotage for this entering class. Increasing resourcefulness has continued to develop a finer teaching technique, and this increased skill has gradually reduced failures to the minimum.

This improved condition, however, has not usually come to any school system without effort. It may have come through the influence of some grade teacher who has been transferred — perhaps temporarily — from the grammar school to the high school. The authorities have watched her successful work in the grades, they have noted her unusual teaching skill, combined with her adequate culture, and have very correctly assumed that her influence would be equally stimulating with high-school pupils. They have, accordingly, invited her to teach English in the high school. Where such transfers have been wisely made, the influence of such a teacher has quickly spread throughout the English staff. The best of the grammar-school attitude and method has thus been brought to the high school, and the number of failures consequently reduced. More time has been given to personal conference, more attention paid to the possible ways of developing oral and written themes, more stress has been placed upon intelligent drill, and more specific aid offered for the study of the literature assignment.

We have remarked parenthetically that this transfer from the grades to the high school may be tempo-

rary. Oftentimes when intended to be but temporary the change has proved so advantageous to the high school that the high school has demanded the retention of this skillful teacher. For the good of the entire system, however, it is generally desirable that such a teacher return to the grades and carry back to her associates in that sphere of work the lessons that the high school has taught her. Upon her return to the grammar school she will be more watchful of her teaching methods. She will guard against that type of grammar-school teaching that makes the pupil helpless and dependent when he later encounters the new freedom and necessary responsibilities of the high school. She will try to make him more resourceful in the planning and the writing of his own themes; she will develop more initiative skill in the preparation of a literature assignment; she will be more intelligent in her emphasis upon drill.

The same school system that encourages this sort of exchange may likewise send a high-school teacher to the grammar grades — though this is less commonly practiced. In most instances it is easier to encourage frequent visits of the high-school teachers to the grades. While not so much may be learned by cursory visits as by actual exchange, it is, nevertheless, true that even temporary contact will prove enlightening; it will be particularly helpful because it will generate a spirit of intelligent inquiry and genuine sympathy.

This spirit may be further developed by group conferences. The superintendent of schools or the super-

visor of English may appoint a general English committee, made up of representatives from the upper grammar grades and from the high schools. A campaign for the year may be planned by this committee, and the general conferences — from three to five, let us say — may discuss at each meeting selected phases of this larger question. To prevent rambling and vague comment the committee should exercise great care in the choice of speakers and in the phrasing of its topics. To insure more careful thinking on the part of each member of the conferring group, the committee should, previous to the meeting, send out printed or typewritten programs of each conference. At the end of a year — or some other predetermined period — the committee, in its final report, should be able to record a definite accomplishment.

Some of the topics that might profitably be investigated by such a conference are: —

1. Standards of measurement in theme-correcting.
2. What specific accomplishment may the high school reasonably demand?
 - (a) In composition.
 - (b) In literature.
3. What items in technical grammar should be taught?
4. How can certain types of errors — the “run-on” sentence, the “dangling participle,” the subordinate-clause sentence — be most effectively eliminated?
5. Securing variety in sentence structure.
6. The construction of a twelve-year English course.
7. Oral composition.
8. Oral reading and declamation.
9. The three hundred words most commonly misspelled

10. Devices for teaching punctuation.
11. Devices for teaching the paragraph.
12. Plays, pageants, and motion pictures.
13. Coöperation with other departments.
14. Coöperation with city library.
15. The use of magazines.
16. Does ability in oral and written English, shown in the grammar school, fail to persist in the high school?
17. Are the standards of composition achievement in the grammar school and the high school the same. Are they mutually understood?
18. What causes, aside from variable standards, may contribute to explain the possible deterioration in the English work of the first-year pupils?
19. What can be expected of the successive grades in ability to grasp central thoughts of the reading selections?
20. How can the choice of reading matter in grammar and high schools be systematized?
21. Letter-writing and how to teach it.
22. How pictures may be used in teaching literature.

One of the ways to make this conference work effective is a predetermination to print the results of the investigation. During the three years of such collaboration at Newton, we have published three different reports — one on spelling, one on sentence structure, and one on letter-writing. Working in conjunction with the Division of Education at Harvard University, we have also aided Dr. Learned and Dr. Ballou in supplying the material used in construction of the Harvard-Newton Scale.¹

Several conferences grew out of an attempt to bring

¹ The Harvard-Newton Bulletin, no. 2, *Scales for the Measurement of English Compositions*, by Frank W. Ballou, Ph.D. Published by Harvard University, September, 1914.

the grammar- and high-school teachers of Newton into a clearer understanding of aims and standards. The following notice was sent to all the grammar schools of the city: —

To the Masters of the Newton Grammar Schools: —

It has been frequently observed that, in the transition from grammar school to high school, some pupils find difficulty in adjusting themselves to the new conditions. So far as it concerns work in English, the teachers in the English department of the Newton high schools desire to get at the facts in this situation. It is hoped that thereby conditions in the high schools, which may at present be working injustice to the pupil, may be discerned and removed, and that a good mutual understanding of aims and correlation of standards between grammar schools and high schools may be promoted.

As one means to this end it is proposed that a complete set of short themes, representative of the present work of first-year pupils in the high school, be sent back to the respective grammar schools where these pupils were prepared, and there be corrected and rated precisely as for mature members of the eighth grade. It is asked, further, that in addition to the rating and correction, it be expressly stated whether, in the opinion of the teacher or the master, the exercise represents a gain or loss or approximately normal work on the part of the child concerned.

To supplement the information thus obtained, and to afford a broader basis for investigation next year, the grammar masters are invited to secure a similar theme from every pupil at present in the eighth grade, and send the themes to the high school, where they will be corrected and rated from the high-school point of view. They will then be returned for the inspection of the grade teachers and preserved for future comparison. For the sake of uniformity and completeness it is desired that the following conditions be observed: —

1. That a specimen theme be secured from every child now in the eighth grade, regardless of his division.

2. That it represent his original work alone, uninfluenced and unimproved by assistance of any kind.
3. That the exercise be conducted by the master, and be limited to a half-hour precisely. (The amount written in a given time is one factor desired.)
4. That the instructions be given to the class as follows: "Give an account of the most exciting experience you have ever had (real or imaginary)." Assign the task the previous day.
5. That the exercise be written on standard theme paper (unruled margins), and bear the name and age of the writer, the name of the school, the grade and division, and the date in the upper right-hand corner. Use the reverse side of the sheet if necessary.
6. That the papers be looked through first by the grade teacher and rated on the same basis as other eighth-grade papers, the ratings to be entered on a separate slip and sent to the superintendent. No marks should be placed on the papers.

It is clear that a comparatively moderate amount of effort will thus place at our mutual disposal a considerable mass of definite and significant evidence which alone is of value in attempting the solution of problems of this nature.

While it is apparent that such a topic could not yield definitely measured results, it is equally clear that work of this character is worth while because it tends to develop the spirit of coöperation and friendly inquiry. Moreover, the two groups were better able to understand each other's point of view and to catch hints of methods that we can now more wisely adopt in our individual classes. Because conditions are always changing and the personnel of a teaching staff never remains permanent, it is of course desirable that experiments similar to this be frequently repeated.

To those who have had their English training in small private schools the difficulties of articulation as just outlined will be unfamiliar. This is particularly true where the plan of organization follows the English system — division into the six forms that succeed the elementary grades. The division between the elementary school and the first form comes at an age which makes the transfer easier, for there is, of course, no marked chasm between the second form — corresponding to the eighth grade — and the third form — corresponding to our first-year high school. The transfer is no more difficult than between any other two forms.

The perception of the easier and more gradual advance has suggested the six-year plan; and the National Council of Teachers of English, working through its committee on the reorganization of high-school English, has laid out a six-year course both in literature and in composition. The course begins with the seventh year and ends with the twelfth. The division, it may be noted, accords with the idea and plan of the junior high school, so successfully conducted now in many communities. While the more extravagant claims of the junior high school may not justify themselves in actual test, it seems reasonable to assume that the mere breaking-up of the set division of school work will in itself tend to effect a readier and less self-conscious transition. The junior high school by its very genius implies attention to details that in the past have hampered the natural educational progress.

It selects a period of development when the change is easier for the pupil; it chooses for its teaching staff both those who have had experience in the grammar school and those who have had experience in the high school; it grants a larger amount of time to the individual pupil. These theoretical advantages suggest better articulation.

Still another agency that will help us out of our difficulty is the English supervisor — an officer coming into more and more prominence as the need for expert direction of English work becomes more clearly apparent to those administering a school system. In some cities the English supervisor has directive charge of all the English work throughout the twelve school years. In larger systems the field is limited to the upper grammar grades and the high school. Whatever the designated field, the influence of a strong guiding hand is one of the most helpful factors in effecting closer articulation between the grammar school and the high school — and even if this were his only accomplishment, his services would be extremely valuable. As a matter of fact, the bridging of this particular chasm is only one item in the more intelligent unification of the English instruction.

Through the conference work and through the influence of the superintendent of schools or the English supervisor, the grammar school and the high school can agree more definitely upon the specific work that each should attempt; for in this prevailing vagueness

of demand the grammar-school teachers feel helpless. Usually they are more than willing to meet their tasks when they know definitely what those tasks are. And this specific knowledge the various administrative agencies of the school should help to establish.

CHAPTER III

THE RELATION OF GRAMMAR TO COMPOSITION AND LITERATURE

INASMUCH as grammar, composition, and literature are usually linked together as necessary component parts of the conventional English course, it is natural to inquire into the nature of this relationship and to question the logic of this triangular linking. Is the kinship among these three studies so close as inevitably to link them together in all our secondary English courses? Can any one of them be taught independently of the other two; and if so, is such differentiation and isolation accomplished only by a certain *tour de force* that makes the process artificial and defective? And if we are correct in our assumption that the aims of English instruction are, when reduced to simplest terms, the acquirement of more skill in expression and in interpretation, is the study of formal grammar necessary?

A generation ago, by a consensus of opinion, educational authorities were willing to accept the theory that grammar is the agency that teaches us to write and speak the English language correctly. The same generation voiced its approval of grammar by using it in analyzing and parsing generous portions of *Paradise Lost*, or some equally famous literary selection.

Thus the influence of technical grammar was allowed to dominate both the teaching of composition and the teaching of literature.

But some one, skeptically inclined, began to notice that certain people with little knowledge of textbook grammar spoke and wrote with unusual correctness; and that others, well-nigh perfect in their knowledge of grammar, spoke and wrote the English language atrociously. This skeptic also discovered — or thought he discovered — that a knowledge of grammar did not necessarily insure power in the interpretation of literature. The skeptic was followed by the scientific inquirer, who made tests that seem to have proved that pupils with accurate knowledge of formal grammar are no more correct in English expression than are those pupils with little or no knowledge of formal grammar. And similar tests support the view that knowledge of grammar neither insures correct literary interpretation nor gives the pupil additional power in discriminations.¹

Mr. Abraham Flexner, writing in the *Atlantic Monthly*, July, 1916, re-voices this skepticism. "One wonders," he says, "what will happen to formal grammar in the age of reason the coming of which will be accelerated by asking why. Sometimes it is urged that formal grammar teaches children to write and speak

¹ F. S. Hoyt, "The Place of Grammar in the Elementary Curriculum," *Teachers College Record*, November, 1906. T. H. Briggs, "Formal English Grammar as a Discipline," *Teachers College Record*, September, 1918.

correctly; but as all Americans have studied formal grammar, including newspaper reporters and saleswomen, there would appear to be no guaranty that formal grammar study leads to correct habits of speech. On the other hand, I once knew a school where for fourteen years not a minute was spent on formal grammar, and, like the worm who does not miss a slice or two, no one ever knew the difference. I suspect that formal grammar is in for trouble when parents begin to insist on knowing why."

A questionnaire recently submitted to the English teachers in all the high schools of New York City contained this specific question: —

† Do you think the study of formal grammar in the high school produces marked results in increased efficiency in the use of English?

To this question 129 voted "yes"; 151 voted "no."¹ It will be noted that those voting for the affirmative totaled only 34 per cent.

We get an interesting result from the collected answers to another item in the same questionnaire: —

Would a carefully planned course in English usage, in place of the course in grammar, result in greater effectiveness in the use of English than does the course in grammar?

In reply 141 voted "yes"; 99 voted "no." The total voting affirmatively is 58.7 per cent.

¹ Bulletin xvi. Published by the Association of High-School Teachers of English of New York City.

Commenting on this vote the committee reports: —

The obvious conclusion would then seem to be that formal grammar should be dropped from the course of study, and that in its place should be put a course in English usage, largely a drill subject, perhaps to be called applied grammar. In such a course, it would seem to your committee, the teacher should cease to regard grammar as a science so far as work is concerned, and should bend every effort toward the improvement in the *art* of speech. That is for most of us a matter of habit, of imitation, if you please.

Further light on the problem is seen in the results of an investigation which Professor W. W. Charters, of the University of Missouri,¹ made with the children of Kansas City. Professor Charters found out, by careful experiments with the children of all elementary grades above the third grade, exactly what errors in grammar were being made by these children in oral and written speech. These errors, having been recorded and collected, were sorted as to types, and percentages on each of the discovered types were computed. The completed investigation showed what rules of grammar had been violated. An additional table set forth the items of grammatical knowledge necessary for the pupil to know in order that he might understand the rule. Before he could understand that the object of a verb is in the objective case, he must, for example, know the significance of the term *verb* and *objective case*.

This report disclosed the fact that many items now

¹ Bulletin of the University of Missouri, vol. 16, no. 2. Columbia, Missouri, January, 1915.

currently taught in the grammar texts used in Kansas City are useless when we consider only the knowledge that — consciously or unconsciously — determines correct English. We might, according to the testimony secured, dispense with the following terms: *exclamatory sentence, interjection, the appositive, the nominative, the objective complement, the objective used as a substantive, the adverbial objective, the indefinite pronoun, the classification of adverbs, the noun clause, conjunctive adverbs, the retained objective, the nominative absolute, and the gerund* — all technical items that are explained and illustrated in the grammar texts used in the Kansas City schools.

These experiments, and others that have been made, have brought a strong arraignment against grammar. In its final report to the National Council of Teachers of English, the Committee on the Articulation of Elementary and High-School Course in English, voices this protest in unequivocal terms: —

The time-devouring demands of formal English grammar are outrageous; the results on language interpretation and language use are practically nil. The elementary school should sharply delimit the term "grammar" as applying to analytic, formal grammar — the grammar that encumbers absorptive little minds with useless terminology — and emphasize grammar in the sense of correct use, the facts to be drilled on as use and not to be terminologized.¹

In the face of these protests, the soul of the experienced teacher may perhaps stand up and answer, "I

¹ *The English Journal*, May, 1914; vol. 3, no. 5, p. 307 f.

have felt." He knows that his painfully acquired grammatical knowledge has helped him, and he knows, too, that the knowledge his pupils have gained has helped them. Certain grammatical rules he has gratefully accepted as final authority on doubtful points.

The current tendency of thinking educators is to advocate the teaching of a limited amount of formal grammar in some particular teaching situation. When teachers find that their students do not have the item of knowledge that would overcome a given difficulty, they should pause then and there to give them that knowledge. They want it for the same reason that in playing chess they want to know the significance of such technical terms as *castling*, *gambit*, *queened pawn*, and *stalemate*. The knowledge of the mere terms will not enable them to win the game, but it will afford them a chance to discuss situations more intelligently, and these discussions may enable them to clarify their notions of effective chess-playing, and in time contribute to their skill. Think of being a good golf-player without knowing the meaning of a *putting-green*, a *mashie*, or a *niblick*! And if you were teaching chess or teaching golf, would you not insist that your pupils master these terms?

We are continually playing with our students this interesting game of language. As together we make our moves, as we make our strokes, we ever and anon find ourselves in interesting situations — some of these evidencing skill, some of them evidencing crudeness.

If some of these situations have, by previous practitioners, been happily named, is there any reason why those of us who know these names should not accept and teach them. Our newly acquired term may not make us skilled writers or gifted interpreters, but it will make our discussions more interesting, more economical, and more intelligent.

All this means to suggest that in teaching composition and in teaching literature, grammar should all the while be thought of, not as an end in itself, but as a means toward an end. It cannot, in itself, teach any one to use the English language with unfaltering correctness; it can, however, be utilized as an effective agency (1) in perfecting oral and written speech, and (2) in interpreting literature. Each of these functions we may, in turn, briefly discuss.

Grammar and composition

In correcting compositions we continually find that our pupils have written sentences of this faulty type: *Which is a perfectly sound document.* Most teachers have discovered no better way to eradicate this error than to teach very thoroughly the distinction between a sentence and a clause — or, if you prefer, the distinction between a principal clause and a subordinate clause. Knowledge of this grammatical distinction may not alone correct the fault; this knowledge supplemented by adequate drill, can correct the fault.

Or take such a persistent error as the "run-on" sentence: *I went to hunt my cousin I found her in the elephant's tent.* Knowledge of what constitutes a sentence and the subsequent drill that develops sentence sense — these, so far as we know, are the only things that will completely eradicate this error. Well taught, the student will likewise easily see that a comma between the principal clauses will not suffice; sentence sense is satisfied only by a semicolon or a period after "cousin."¹

It was recognition of the aid that grammar offers composition teachers that led the National Conference on Uniform Entrance Requirements in English to record its opinion: —

The study of English in school has two main objects: (1) command of correct and clear English, spoken and written; (2) ability to read with accuracy, intelligence, and appreciation.

The first object requires instruction in grammar and composition. English grammar should ordinarily be reviewed in the secondary school; and correct spelling and grammatical accuracy should be rigorously exacted in connection with all written work during the four years. The principles of English composition governing punctuation, the use of words, sentences, and paragraphs should be thoroughly mastered; and practice in composition, oral as well as written, should extend throughout the secondary-school period.

¹ But rather inconsistently, usage allows a comma in similar cases where three clauses are used, as in the following sentence after *do*: —

Practically, however, Cuha has been looking to us constantly for hints as to what we would like to have her do, she hardly takes a step without consulting Washington, and it is quite apparent that the mere rumor of a secret wish at Washington may be enough to influence action in Havana.

A later paragraph in the same report explains the examination requirements: —

In grammar and composition, the candidate may be asked specific questions upon the practical essentials of these studies, such as the relation of the various parts of a sentence to one another, the construction of individual words in a sentence of reasonable difficulty, and those good usages of modern English, which one should know in distinction from current errors.

The first examinations which the College Entrance Examination Board held after these requirements came into force (June, 1915), carried out the spirit and the letter of the preceding demands.

1. (a) Explain the grammatical relation of each clause in the following sentence: —

I do not know why so much that is hard is interwoven with our life here; but I see that it is meant to be so interwoven.

- (b) Copy the following sentences, making such changes as you think necessary: —

Between you and I, I think I would prefer not to publicly acknowledge the mistake.

Each one said good-bye in their own way.

Tell me all the circumstances, both pleasant and otherwise.

Those roses may smell as sweetly as you say, but it don't matter to me, for I've got an awful cold.

The questions in June, 1916, were similar in their intent:—

1. (a) Explain the grammatical relation of each subordinate clause in the following sentence, and tell what part of speech each italicized word is: —

When such a question comes before the Supreme Court and is determined, the determination may be *different* from *what* the legal profession has expected, may alter that which has been believed to be the law, may shake or *overthrow* private interests based upon views now declared to be *erroneous*.

(b) Copy the following sentences, making such changes as you think necessary or desirable. Briefly tell why you make each of these changes:

1. The long line of automobiles, each with their freshly painted bodies, were very impressive.
2. There is no doubt of him being the best of the two.
3. The final match to the tournament transpired yesterday.
Each played first-rate. Whom do you think was the victor?

We do not cite these questions as a fundamental reason why grammar should be taught in connection with composition. We cite them merely as evidence of a continuing conviction among thinking teachers that grammar is an efficient and necessary tool in the mastery of our English speech. But throughout our composition teaching we should insist that no false worship be bestowed on grammar. Grammar's laws are not unalterable — they are simply some analyzer's attempts to express the principles of current usage in speaking and writing. When this usage changes we recast our rule. When good usage accepts "It is me," for example, we must either revise our rule for predicate-nominative or accept the form *me* as a form of the nominative. Grammar simply registers good use; its powers are not executive.

2. Grammar and literature

In teaching literature the appeal to grammatical knowledge is naturally less frequent than it is in teaching composition. But to dispense with the aid that grammar offers would mean the loss of a valuable tool. In the study of Browning's *Rabbi Ben Ezra* many

of our high-school and college students have found the interpretation of the second and third stanzas difficult: —

Not that, amassing flowers,
Youth sighed, "Which rose make ours,
Which lily leave and then as best recall?"
Not that, admiring stars,
It yearned, "Nor Jove, nor Mars;
Mine be some figured flame which blends, transcends them all!"

Not for such hopes and fears
Annulling youth's brief years,
Do I remonstrate: folly wide the mark!
Rather I prize the doubt
Low kinds exist without,
Finished and finite clods, untroubled by a spark.

Ask the simple question, "What is the subject of the first sentence in these two stanzas?" There will be various answers, and only a few will see that the subject is *I* in the line beginning *Do I remonstrate*. Then ask for a paraphrase, and ultimately — after many questions on the syntax — you will get this for the first sentence: *I do not remonstrate against the fact that, during its brief period, youth spent its time in selecting pleasures and in cherishing exalted ambitions.*

The last part of the fourth stanza of the same poem will give grammatical pause to some: —

Irks care the crop-full bird? Frets doubt the maw-crammed beast?

What part of speech is *irks*? *care*? *frets*? *doubt*? Put the words in their natural order.

Many readers, careless in noting syntactical points,

fail to get the full meaning of this simple passage from *Intimations of Immortality*: —

Oh, evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning.

But establish the simple fact that *herself* is the object of *is adorning* and the meaning of the line is unmistakable.

The last part of the third stanza in *Ode on a Grecian Urn* often proves puzzling: —

Ah, happy, happy boughs, that cannot shed
Your leaves, nor ever bid the Spring adieu;
And happy melodist, unwearied,
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Ask the students in your class for the syntax of *passion*. You will discover that not all of them will have noted that it is the object of the preposition *above*. This bit of grammatical knowledge thus interprets the line; it shows that the love here described is of a highly spiritual type — *far above all breathing human passion*. The right answer to this question on grammar will bring into clear focus what was cloudy and vague, and the members of the class will wonder at their own lack of insight.

Comparatively few literature recitations will pass that do not invite question involving a knowledge of the simpler principles of formal grammar. Separations

of main and subordinate clauses, the modifications of verbs or nouns, the correct placing of adverbial phrases, the differentiations of subjects and objects — answers to such grammatical questions will correct misconceptions, establish right relationships, and reveal to thinking students unsuspected modes of intellectual attack. As teachers of literature we therefore see the value of continued instruction in the simpler principles of formal grammar.

This, then, is our conviction and conclusion. Technical grammar in itself is of limited value. When taught it should be taught as a means toward an end — not as an end in itself. The common terms have economic value, for they may be profitably used for purposes of discussion and consequent clarity. Its laws are not to be viewed as sacred or unalterable; they are simply attempts to record current principles of good usage. When this usage changes, the laws must be revised. But in the current status of our English language, when printing has crystallized the essential forms of speech, and the trained eye resists innovations, we may accept with a feeling of surety the expressed principles of our best grammarians. Accepting them and demanding that our students accept them, we may, as teachers of composition and of literature, make effective use of these grammatical principles, and thus secure added reverence for the best of English usage.

CHAPTER IV

COMPOSITION AND ITS ESSENTIALS

WHILE an interesting group of friends were seated one evening around the inviting fireplace of one of our city clubs, the conversation drifted undesignedly to the discussion of accomplishments. The question crystallized finally into this form: "Granted the supernatural privilege of receiving to-night whatever accomplishment you wished, what would be your choice?" Naturally there were various answers — musical powers, the wisdom of the philosopher, the insight of the scientist, the ingenuity of the inventor, the skill of the great sculptor, the great painter, the architect, the actor. After many various opinions had been expressed, one of the men, who had all the while remained silent, finally spoke in a tone that won immediate attention. He said that the gift he would choose was the gift that would give him complete and subtle mastery over the English language. "What greater pleasure," he inquired, "than to hear some one express in clear tones and in appropriate diction the thought that we in our crude way have long been struggling to express? The occasion," he added, "is always present — dictating a letter to your stenographer, phrasing your ideas at the meeting of a board of directors, writ-

ing a committee report, — not one of us but needs the command of the English language every day. The minister in his pulpit, the lawyer at the bar, the poet in his study, the editor at his desk, the teacher in his classroom, the guests around a dinner-table, we ourselves seated in this chance group — to what greater power can any one aspire than the power to marshal at will the most appropriate thought and express that thought in the most appropriate phrase?" There was a general feeling that the speaker had chosen wisely and that nothing further need be said.

But from the stage of immaturity among our high-school freshmen to the acquired power of men and women to marshal their best thoughts and command the fittest utterance of their ideas, a long series of years and a tedious stretch of discipline intervene. The end we see in the master's skill; the process we see in the neophyte's struggles. Our ideal, however, is gloriously conceived; what shall be the routine that leads to this mastership of language? We must discover the pedagogical base and build from that. In their own experience many teachers of English have found the largest possibilities for growth in carrying out the spirit of the five imperatives we have here enumerated: —

1. Develop a sense of form and organization.
2. Discover and arouse the individual's interest.
3. Stimulate keen observation and graphic phrasing.
4. Make use of the other studies in the curriculum.
5. Criticize constructively and sympathetically.

1. Develop a sense of form and organization

We must emphasize mechanical details. Make concrete demands and hold your student unequivocally to those demands. Here are certain requirements¹ to which each student in all his submitted written work must rigidly comply.

1. Use only the uniform paper designated by the English department.
2. Write with black ink on one side of the paper only.
3. Write the title on the first line. Capitalize important words. Draw a double line under each word. Place no period after the title.
4. Leave one line blank between the title and the first line of the composition.
5. Indent each paragraph. Begin one inch from the left-hand margin. All other lines should start exactly on the margin. Do not allow your right-hand margin to become too scraggly.
6. Use the hyphen cautiously, at the end of lines, with careful attention to the division of words. Do not divide syllables.
7. Endorse all themes exactly as the teacher directs.
8. Make your handwriting legible. Do not allow any letter to extend far above or far below your base line. Do not crowd your words — leave a space of a quarter of an inch between them.

These demands should be insisted upon all the more rigorously because so much English work is, by its very nature, vague and indefinite and offers liberties that some students will grossly abuse; but here the re-

¹ These directions, with slight difference in phrasing, are taken from Thomas and Howe's *Composition and Rhetoric*. Longmans, Green & Co.

quirements are absolutely specific and allow the most rigid auditing. Where this is true, we are false to the highest teaching standards if we permit our pupils to become lax: while teaching English composition we may also teach a bit of applied ethics.

These mechanical points here dwelt upon are not to be accepted as the chief and dominating points under form and organization. They are merely the necessary superficial attributes. We should emphasize them at the beginning of our composition work in order that we may not have to emphasize them throughout.¹

The abiding stress in organization falls upon the consideration of the composition as a whole — its beginning, its middle, its end. These are not mere requirements which arbitrary rhetoric-makers have whimsically set. The principles find their base in common-sense psychology. It is like the journey from here to anywhere — we make our start, we pursue our progress, we reach our end. Recounting it afterwards, we are most likely to narrate the incidents in chronological sequence, and thus satisfy nature's rigid de-

¹ In this connection, too, we may remark in passing, the time when themes may be handed in should be inflexibly set — the beginning of the hour of the designated day. The wisest policy is to refuse — except in rare instances — to accept a theme which is overdue. If for his neglected or late theme the pupil has a good excuse, record the excuse; if he has no excuse, record the failure. Learning your iron will, the students graciously bend to yours: learning your weak will, they make you ungraciously bend to theirs. In such a situation you can say with the Duke of Ferrara, "And I choose never to stoop."

mand for order. This demand leads us to insist upon an introduction, a development, and a conclusion.

An indiscriminating emphasis, however, has not infrequently been placed upon the demand for an introduction. If a boy decides to write a short composition on *My First Great Disappointment*, he does not have to go around Robin Hood's barn to get a start. A false emphasis upon introductions may encourage him to say, "First great disappointments are of various kinds." This is flagrantly inane. It is far better, of course, to make the immediate plunge and say, "My first great disappointment was my inability to attend Barnum's circus." The theme is going to be so brief and so comparatively inconsequential that any purely introductory sentence is artificial and needless. We begin without delay. When I go over to the club with my neighbor just across the street, I get up and walk over without bothering even to put on my hat. But before taking a trip to New York, I spend half an hour in packing. If I plan a summer in Europe I spend a day or two in packing and in other preparations. Then I start with a safer sense of assurance.

Nature's sense of order demands, further, that when we start on these journeys we should not only know where we are going, but we should know the various steps to take after our arrival. In a word, organization demands prevision — the same type of prevision that enables an architect to perceive imaginatively the detailed structure of a building. The principles that

govern the architectonics of writing, it is the business of the composition teacher to see and teach.

What we have accepted concerning the introduction to a composition applies likewise to the conclusion. A part of the charm of a short theme may be its abrupt ending; the writer crisply says his say and stops. Larger compositions — particularly the long expositions and the long argument — are, on the other hand, more commanding in their appeal if at the end they rephrase and reinforce the salient points. But when the mechanics of this organization are too boldly disclosed, a part of the effectiveness of the order is lost in the obviousness of the scheme. The reader resents the bare disclosure of the skeleton plan. As students of composition we must therefore remember that such devices as the enumeration of points and the repetition of headings may grow monotonous and obtrusive and thus thwart our design of retaining the interest and good will of the reader. We need unstudied artlessness in our studied art.

As an aid to effective writing, students should be encouraged to make definite outlines as plans of their work, in order that the whole may be definitely provisioned. But the students must likewise be advised to make the method of transition from point to point so skillfully as to avoid obtrusion and monotony. In many cases the prepared outline may be very simple, but in the longer essays — essays of twelve or fifteen hundred words — they should be reasonably elaborate.

As an example of a simple outline form we may note the following:¹

1. A certain house has three floors: —
 - A. The ground floor, containing the
 1. Reception hall.
 2. Living-room.
 3. Dining-room.
 4. Kitchen, including the
 - (a) Butler's pantry.
 - (b) Cook's pantry.
 - (a') Cupboards.
 - (b') Cold-storage plant.
 - B. The second floor.²
 - C. The third floor.²

In the writing of the theme the three most important principles to observe are Coherence, Unity, and Emphasis — what Mr. Opdycke, in his *Composition Planning*, calls the C U E of good writing. After teaching the principles, we may insist that our students apply to each of their given compositions these three tests: (1) Do the parts stick together? (2) Do all these parts in combining say but one main thing? (3) Are the parts so apportioned and so placed as readily to make the strongest appeal?

If, then, the teacher has put enough — but not too much — stress on the mechanical points, the paper, the ink, the margins, the penmanship; if he has laid a much firmer stress upon the necessities of cultivating the power of previsioning the entire theme, and has all

¹ C. N. Greenough, *English A — Manual of Instructions and Exercises for 1916-17*.

² Subheadings not worked out.

the while rigorously insisted that in carrying out this preconceived plan the writer shall carefully observe the three principles of Coherence, Unity, and Emphasis — if he has done these things well, he has laid his foundations securely and may proceed to other matters.

2. Discover and arouse the individual's interest

Perhaps more important than the way to do a thing is the impulse to do it. It may, therefore, be more important in some classes for a teacher to give first consideration to the creation of this laudable impulse to write. Certain it is that there is unlikely to be unusually good execution without unusually vivid conception. One of our first attempts, therefore, should be to arouse a glowing interest in something specific; for interest spontaneously incites expression, and free expression is one of our chief aims. With the impulse established, pride in the performance may be later — perhaps concurrently — aroused.

Start each year with something new. You have, perhaps, never tried advertising. Try it this year. Send your pupils to the newspapers and the magazines. Suggest that they bring to you the next day the best advertisement they can find. When the class assembles the following morning have several of these advertisements read. Discuss why they are good, the item that caught the individual's attention and made him select that particular one. Agree upon something for the

next day that all will select as an advertisement theme. Perhaps it is a summer cottage on the shore. In this advertising-writing can you do as well as the agent who advertised a client's house? When a purchaser appeared a few days later he asked to see the house. "No," said the owner, "I don't want to sell. I did n't know what an attractive estate I owned until I read my agent's description of it in last Wednesday's paper. Now I'm going to keep this splendid place."

This advertising suggestion is just a point of departure; it arouses a sense of novelty, it stirs up the lethargic, it makes the thoughtless think. Composition, it may be, is not so dull after all. Go from advertising to something else, and finally you will be having your boys and girls doing the thing you really want done.

But advertising, you say, does not appeal to you. Very well. Try something else. On page 56 is a chance item clipped from the *Boston Herald* of August 23, 1916.

This slight story — merely one of thousands that we read in the daily press — has many imaginative appeals that your pupils will be glad to utilize in their oral or written themes, provided only the English teacher present it with zest and feeling. Here are some of the various possibilities of working up the details: —

1. How "Cousin Jane" got her name.
2. Her first manifestation of *Wanderlust*.
3. Incidents of the hurdy-gurdy days.

**"COUSIN JANE" OF DEDHAM
DISAPPEARS FROM HOME**

***May Have Yielded to Wanderlust, but
Owner Thinks Monkey Was Stolen***

Whether the *Wanderlust* seized "Cousin Jane" again, or whether some vandal succumbed to her charms and forcibly abducted her, is the problem that is puzzling Mrs. Huntington Smith of Dedham, the owner of the very fine South American monkey whose loss was advertised in yesterday's appers.

For years "Cousin Jane" led the life of a nomad. In the company of two Italian hurdy-gurdy girls, she journeyed from Maine to California, spending the greater part of the day's hike perched on the back of the gray Indian pony which drew the street piano. Then the outfit became stranded in Dedham, the girls found employment in a shoe factory, and "Cousin Jane" became *persona non grata* in the factory boarding-house. At this time she passed into the hands of Mrs. Smith, and has been the spoiled darling of the neighborhood ever since.

Fastened to a tree in front of the house, she has received the attentions of friends and passers-by for the past two years, until Monday morning, when she disappeared. It may be that the lure of the gypsy trail became too great for "Cousin Jane" and that she has gone to find another hand-organ to which she may attach herself. Mrs. Smith, however, is inclined to believe she was not a free agent in the matter, and is offering a reward for her return or discovery.

4. She loses her mate in Maine.
5. Her first red coat and cap.
6. Learning to ride Wyoming — the pony.
7. The parting from Mona and Tessa.
8. "Cousin Jane" plays a trick on the star boarder.
9. The exodus from Hunter Street.
10. Mrs. Smith receives the wanderer.
11. Gaining the host's affections.
12. Getting acquainted with the neighbors.
13. An enemy in the midst.
14. The lure of the gypsy.
15. She meets another mate.
16. Living up to a monkey's reputation.
17. In disgrace.
18. Reënter Mrs. Smith.

Or perhaps you have discovered that one of your pupils, Frank Ranger, knows more about birds than Audubon did in his day. Frank gets up every morning to make his observations. See him privately. Get him to talk. You are interested and he sees that you are. Finally the opportune moment comes and you tell him what you want him to do. "Write out sometime Monday just what your bird observations were before breakfast that morning. Bring your rough draft to me; I want to talk to you about it." Then you make the necessary changes and suggest additions; tell him to write it out in ink and ask him to read it before the English class on Tuesday. That is simply another point of departure. You have discovered this boy's particular interest. Discover the personal interests of others and use these enthusiasms to stir the lifeless.

Is composition teaching dull? Only if you are con-

ventional and unresourceful. Don't follow custom too blindly; push your bark into uncharted seas. Invent your own devices — these mentioned are simply three out of a score that might be named; it is far better for each of us to be original and evolve our own. Develop the spirit of adventure. Discover and arouse the interest of the class, the interest of each individual pupil. You will enjoy it, and so will they. You will have a good time siphoning their ideas; but you will have to start the siphon.

3. Stimulate keen observation and graphic phrasing

We are now getting started, but we need to do more. We need to *stimulate keen observation and graphic phrasing*. We may name these two together because they are psychologically related. If we learn to observe keenly, we have made our first step toward phrasing vividly. But we need to acquire words — and subtle power in mastering them — before we can reveal to others the results of our keen observings.

Both of these powers are admirably revealed by Mr. Joseph Husband in his "Dynamite,"¹ published in the *Atlantic Monthly* (July, 1915). Mr. Husband, describing his visit to a dynamite factory, has just come from one of the buildings where a portion of the process of manufacture is carried on, and is approaching the second building where the process is completed.

¹ This essay now appears in *America at Work*. Houghton Mifflin Company.

Far down at the end of the little street the strong, hot smell of paraffine hung heavy in the air. Inside, against the walls of the building, the paper cartridges were drying; racks of waxed yellow tubes half filled the building.

Here the first process of manufacture was completed. Stable and harmless, the fragrant wood-dust was being prepared for its union with that strange evanescent spirit which would endow it with powers of lightning strength and rapidity.

With our powder shoes sinking in the sliding sand we climbed the path to the top of the hill which marked the center of the twisted dune. On its summit the frame building of the nitrater notched the sky. Here in the silence between earth and clouds, a mighty force was seeking birth.

Perched on a high stool, an old man in overalls bent intently over the top of a great tank, his eyes fixed on a thermometer which protruded from its cover. Above, a shaft and slowly turning wheels moved quietly in the shadows of the roof. There was a splashing of churning liquid, and the bite of acid sharpened the air.

This quotation illustrates what is accomplished when acute powers of observation are combined with bold skill in phrasing — ability to detect sensory impressions and ability to convey these impressions to listeners or readers.

Yes, easily perceived in the master, some inquirer comments; but how are you to teach the apprentice? For one thing dwell upon this term *sensory impression*¹ — the varied messages caught by the five senses of taste, smell, feeling, hearing, and seeing. In the first portion of the quoted passage we get at once the *paraffine smell*, the *waxed yellow tubes*, the *fragrant*

¹ For a fuller discussion of sensory images see *How to Teach the English Classics*, R.L.S., no. I. Houghton Mifflin Company.

wood-dust, the sinking shoes, the splashing of churning liquid, the bite of acid in the air — an appeal to each sense except the sense of taste. The chances are that your pupils have not thought much about these appeals and their possible uses in composition. Make a deliberate assignment for the next day — a composition that makes an appeal to at least three different senses. Here are some suggested titles: *My Walk among the Fir Trees; Gathering Checkerberries; Our Winter Picnic; Among the Tapestries; An Imaginary Ramble in Sunny Spain; Feeding the Wild Animals; A Forest Fire.*¹

It will be readily seen, after a short experience along these lines, that one reason why the young writer has not observed closely is that the charm of noting these various sensory appeals has never been brought specifically and compellingly to his attention. Once aroused, his interest will continue, and he will take pleasure in the apperception of finer and more delicate tones and shades. Automatically there will come with this the increase in the learner's vocabulary — new words that will convey to others these newly-acquired distinctions. A more graphic style is a natural sequence.

As a spur to this developing sense of nicety, the student should be taught that Nature never produces two objects exactly alike. The blades of grass, the rose leaves, the stalks of wheat, the robins, and the squirrels — each of these has an individuality that differentiates it from others of its kind. The morrow's assignment

¹ For a list of over a thousand available topics see Appendix 4.

might appropriately be for each pupil to bring to class two maple leaves and let a portion of the recitation hour be spent in the study of the differences. The art department and the science department of the school could easily be enlisted in this type of exercise.

The parallel literature study offers its constant aid in carrying out this third imperative. A famous naturalist once said that his interest in poetry sprang from his chance reading of the first stanza of *The Eve of St. Agnes*; he was arrested by the line —

The hare limped trembling through the frozen grass.

The observation of Keats had been sufficiently acute, his power in phrasing sufficiently deft, to bring to this young naturalist the feeling that, after all, science can find in poetry a genuine inspiration and a genuine pleasure. The naturalist, as well as all the rest of us, may be stimulated to keener observation and to more graphic portrayal. The resultant is a general sense of increased satisfaction.

4. Make use of the other studies in the curriculum

For definitely carrying out the desire for coöperation with other departments, teachers should carefully make their assignments, prefacing them with an earnest plea for each student, in all his written and oral work in other classes, to make his English as well-ordered, as correct, and as forceful as ability and watchfulness can secure. Upon each member of the

class impress the idea that mastery in English comes only to him who is willing to make his best effort intensive and habitual. With these ideals before a class, the teacher may suggest that for the next theme — oral or written — the topic be directly connected with the work in other departments. Translation from foreign language will almost immediately suggest itself, and may be offered among several other alternatives. Zest may be added to the next recitation by requiring some of the class to write original themes, others to write translations; and then, when the results are handed in, endeavor to see if the translations have been so skillfully made that they can be distinguished from the original themes.

In a chance conversation with a group of pupils, you have perhaps discovered that one of your boys is particularly interested in electricity, another in the principles of the submarine, and another in aviation. As all of these subjects are a part of the work in physics, the teacher of physics will be interested in helping the student to prepare for this theme which is to be given before the English class. In my own practice I have coöperated with our senior physics teachers in another way. Near the close of the school year we have found it profitable, where the personnel of the two classes was practically the same, to make use of the stereopticon. The physics teacher has prepared a set of slides that illustrated the principles and construction of a dynamo, the working of a gas engine, and many other

mechanical principles. A slide, or a unit of slides, was given out to each pupil for previous preparation. On the assigned days we met and listened to these themes. We then criticized the themes from the two stand-points — physics and English. The necessity of clear English was then vitally enforced. Nor is it necessary that the classes meet with two teachers. In your own classes require an explanation of the principles that dictate the construction of the storage battery, the third-rail system, the arc lamp, milk tester, block signal, parachute, airbrake, air pump, water pump, hydraulic ram, elevator, telephone, and a score of other mechanical devices of daily observation.

History offers an endless variety of subjects, extending from the earliest controversy in the Garden of Eden to the latest development of the woman-suffrage movement, and disclosing a chance to discuss in dramatic detail many varied events in which men and women have wrought important changes in the history of the world.

What is true of foreign languages, science, and history is true in varying degrees of all the other subjects in the school. By taking the initiative in making use of these non-English topics we may enlist the interest of the other teachers and thus begin a successful campaign to raise to a higher standard the oral and the written work of the entire school. The students may be taught to feel that a lapse of English in any classroom is just as serious as a lapse in the English classroom.

5. Criticize constructively and sympathetically

Our fifth command — to criticize constructively and sympathetically — can be habitual only with those teachers who are quickly responsive in mind and heart — intellectually able to note possibilities to improve the theme and temperamentally able to offer this criticism in the spirit of genuine coöperation. It would be impossible to estimate how many promising writers have had their spirit and ambition thwarted by the unintelligent and caustic criticism of some incompetent instructor — one who has falsely taken pride in his smart and frigid comments.

Constructive and sympathetic criticism can best be given by personal conference — student and teacher going over the theme together and each getting the other's point of view. In large schools, where this is impossible, the spirit of helpfulness can be developed by the tone of the comment. No student is going to do his best in an atmosphere where the instructor takes cynical delight in a writer's faults. Such criticism begets repression and excites only colorless creation.

On the other hand, the true critic is going "to endeavor to see the thing as in itself it really is"; he is therefore going to point out the perceived defects and the perceived virtues with equal candor. Where the theme can be strengthened by a reshifting of paragraphs, by the omission of one sentence here and the inclusion of another there, by complete recasting — in

short, where any improvement can be made, the critic should make insistent effort to detect it. Having detected it, he will offer his aid in the spirit of genuine helpfulness. Where a theme is so bad that it needs to be rewritten, the instructor will not content himself with a laconic direction, — *Rewrite*, — he will offer constructive aid for the rewriting.

To carry out this work in the spirit suggested, the teacher should first read the theme entire in order to detect the general intent and tone. Certain impressions he may then record — *Shows genuine feeling; Reveals accurate knowledge of details; Fails to carry conviction; Good in thought but careless in phrasing; Too obvious in its structure; You have made us see the picture; Original in conception; Adequate vocabulary; Not clearly enough conceived; Chronological sequence carefully observed; Lacks logical arrangement; Too many short sentences; Faulty paragraphing*. Such comments as these last three should be supported by specific designation of the faults and by definite suggestions for improvement. Attention will constantly be directed to all elementary lapses.

The teacher's final judgment of a particular theme is in the best current practice registered by some designated mark — usually by the letters, A, B, C, D, E. In many schools the custom is to mark on a percentage basis. While the weight of authority favors the retention of the practice of grading themes, there are serious objections to it. The most serious is the danger of sub-

jective judgment.¹ Every test that has been made proves that even the most expert markers vary widely in the grades assigned to given themes. A variation of fifty or sixty points is not unusual. All this disparity has suggested the need of a device that would secure truer and more uniform results, and sincere efforts have been made in that direction, the most notable of these being the Hillegas Scale and the Harvard-Newton Scale.² Each of these is suggestive, but neither has

¹ Cf. H. H. Holmes's and W. S. Learned's discussion of the Hillegas Scale, *English Leaflet*, no. 104.

² Some of the more important results of scientific measurement in the field of English are found in the following list: —

The Fourteenth Yearbook of the National Society for the Study of Education, part I, chapter VII.

Ballou, Frank W. *Scales for the Measurement of Composition*. Harvard-Newton Bulletin, no. 2, September, 1914.

Briggs, Thomas H. "Formal English Grammar as a Discipline," *Teachers College Record*, XIV, no. 41, September, 1913.

Courtis, S. A. "Standard Tests in English," *Elementary School Teacher*, XIV, no. 8, April, 1914.

Hillegas, Milo B. "A Scale for the Measurement of Quality in English Composition, by Young People," *Teachers College Record*, XIII, no. 4, September, 1912.

Johnson, Franklin W. "The Hillegas-Thorndike Scale for Measurement of Quality in English Composition by Young People," *School Review*, XXI, no. 1, January, 1913.

Kelly, Frederick James. "Teachers' Marks: Their Variability and Standardization," *Teachers College, Columbia University, Contributions to Education*, no. 66. 1914.

Earhart, Gertrude, and Small, Jennie. *English in the Elementary School*, XVI, no. 1, September, 1915.

Hosic, James Fleming. "The Essentials of Composition and Grammar," *School and Society*, I, no. 17, April 24, 1915.

Charters, W. W., and Miller, Edith. *A Course of Study in Grammar*. University of Missouri Bulletin, no. 16.

No. 2, Education Series 9.

proved itself adequate as an objective means of accurate measurement of composition values. Indeed, the constructors of the scales would doubtless not argue such a possibility. They look upon the device as a means of securing a greater degree of accuracy and uniformity in ratings. Professor Neilson, of Harvard, has voiced a prevailing sentiment in the *English Leaflet* (January, 1913): —

It is important to notice that the proper field for the application of such a scale, even when perfected, is in judging the proficiency of pupils with a view to promotion or transference from one institution to another. There are other and far better tests possible for purely teaching purposes; and it would be unfortunate if so external a method of judging results were used in classroom work, in which the teacher needs to judge his pupil's attainment with reference to more specific defects than can be revealed by any such scale.

Behind this question of scales and objective measurements is the notion of generating the impulse to write and to give the student power to view his own work critically. The preconceived end of all teaching effort should be to transfer the critical function from the teacher to the writer—to develop in the student the

Gerrish, Carolyn M. "The Work of the Committee on Standard in English," *Education*, xxxvi, no. 2, October, 1915.

Starch, Daniel. "The Measurement of Efficiency in Reading," *Journal of Educational Psychology*, vi, no. 1, January, 1915.

Starch, Daniel. *Educational Measurements*, Macmillan, 1916.

Thorndike, Edward L. "The Measurement of Ability in Reading," *Teachers College Record*, xv, no. 4, September, 1914.

Freeman, Frank N. *Experimental Education*, Houghton Mifflin Company.

power to see his own composition virtues and his own composition faults. He should learn to be his own severe critic, but he should likewise cultivate responsiveness to his own merits — a proper degree of appreciation intermingled with a proper degree of censure. Where the teacher has established this attitude in the mind of each pupil, we may rest assured that that teacher's own criticism has been both constructive and sympathetic. He has been more intent on developing force than in discovering faults. In the meantime this same teacher has all the while been diligently carrying out the spirit that forms the base of the preceding four imperatives that he has adopted as his guides.

CHAPTER V

ORAL COMPOSITION

ORAL composition, as we have now come to use the term, is not applied to the short, informal, and fragmentary answers that we so often get in our classroom work; it is applied to the longer and more carefully planned reports, descriptions, narrations, explanations, or arguments that the pupils have prepared to give orally before their classmates — largely such themes as they might have given had they taken the pains to write them out. Drill in this type of work has become more insistent with the growth of the conception that skill in oral expression is not likely to develop by any haphazard process. We have learned that we must apply to these oral units the same systematic care, the same clear prevision, and the same technical execution that we apply to the preparation and the execution of the written theme. Necessity for this drill is the more easily apparent when we recall the fact that oral demands are incalculably more frequent and more insistent than are written demands; and to ignore practice and the inculcation of high ideals to meet these requirements is to ignore what is perhaps the most important element in the educative process.

In working out this problem of oral composition in

high-school practice, teachers have come to lay stress upon three things: (1) the assignment; (2) the performance; and (3) the criticism.

1. Assignments in oral theme work

Usually too little time and forethought are given to the assignment of lessons; too little is offered the student in the way of workable suggestions; too little endeavor is made to stimulate to unusual performance. Judicious care will, of course, guard against making the performance too ceremonious, too momentous; for always we must preserve simplicity, naturalness, and appropriateness.

Perhaps the easiest start is with the incident. During the vacation most of us have experienced something a bit out of the ordinary — an automobile accident, a mishap to the motor-boat, a fishing fiasco, a fall from a hay wagon, a visit to a literary shrine, an adventure in the dark, a tennis match, a ride on the old Indian trail, a visit to a life-saving station, a lost pocket-book, a punishment we did not deserve. Any of these well worked up — fanciful details may be innocently added — will be interesting to tell and interesting to listen to.

In advising that these incidents be well worked up, we must warn the pupils against committing their themes to memory. "Preparation," we shall tell them, "does not mean the selection of your exact vocabulary — though to your vocabulary you could properly give

some vigorous thought; it means knowing the exact details you are going to include and knowing the exact arrangement of these details. This means, of course, that you will know how you are going to start and how you are going to close, for the beginning and the end are of prime importance.”

In addition to the incident, there are many suitable subjects that lend themselves admirably to this oral treatment. The list below suggests some varied types:

1. How to make certain things.
2. How to do certain things.
3. A description of a shrapnel shell.¹
4. A description of an hydraulic press.¹
5. The way modern forts are constructed.¹
6. Reproduction of short stories and legends.
7. Peculiar customs of certain places — in the United States and in foreign lands.
8. Family traditions.
9. New fields of activity for women.
10. How to sell real estate.
11. How to sell goods.
12. Hardships of various occupations.
13. The rewards of various occupations.
14. Peculiarities of literary men.
15. Stories about famous characters.
16. A brief review of a recent novel.
17. The way a submarine torpedo is fired.
18. The dangers of the forest.
19. The work of a threshing crew.
20. How tether-ball is played.

As one of the aims of oral composition should be to teach exact listening — an end and aim too frequently

¹ For this it is well to have a blackboard sketch.

ignored in most of our schools—an exercise of this sort has been successful in its practical working. Each member of the class has been asked to teach something not well known by the rest; for example:—

1. How lacrosse is played.
2. How lobsters are caught.
3. How sorghum molasses is made.
4. The process of tanning leather.
5. Cranberry culture.
6. The culture and the manufactured forms of tobacco.
7. Wheat harvesting and threshing.
8. The making of shoes.
9. Moulding cast-iron.
10. The manufacture of window-glass.
11. The manufacture of buttons.
12. Silk manufacture.

As a part of the preparation for this assignment, each pupil prepares five specific questions designed to enforce the main points in his explanation, and thus test the listening powers of the class. Coincidentally the pupil will, of course, be testing himself on his explaining power.

There are countless other devices for arousing interest: the organization of the class into a literary society with a program committee; speeches at an imaginary class dinner twenty years from to-day; various forms of debate, formal and informal; a current-events club; a “talk around” (best arranged in a large room where, with chairs placed in a circle, the pupils seated speak in turn on any subjects they choose); a book club, where each one tells of the book he has just read

or is now reading; or a "hobby day," where each discusses his own hobby.

In the senior year many of us will find it expedient to make most of the oral theme assignments center around the literature work. After spending most of the apportioned time on an author,—Wordsworth, let us say,—we may tell the class that we shall, within a few days, ask for an oral report, saying in effect this: "Next Tuesday we shall finish our work on Wordsworth. On Wednesday we shall have an oral theme on Wordsworth or on some related topic. We shall not bother about the main facts — we know he was born in 1770, that he was educated at Hawkshead and Cambridge, that he died in 1850. Each of you will please find out something about Wordsworth that you think no one else is likely to know — some of his minor experiences, some of his interesting associations, an incident connected with some particular poem, or event, or place. We want to help each other by bringing to the class this interesting information. Some of you will find significant details about Wordsworth's relations with Coleridge, or Lamb, or Southey, or De Quincey, or his brother John or his sister Dorothy. Or, if you prefer, talk about one of the poems we have n't taken up in class. In a word, take any Wordsworth topic you please, provided it be genuinely interesting and genuinely instructive." Such an assignment sends the pupils browsing in the library, — appropriate books being suggested, — and in their search they

get much information that otherwise would escape them.

There are, of course, many other kinds of assignments that resourceful teachers employ; the ones we have mentioned are merely for suggestive purposes. The essential thing is to assign them in such a way as to make them concretely suggestive and to arouse such a spirit of emulation as will secure a high plane of performance. Emphasis must finally fall upon two main motives — thoroughness of the preparation and a genuine desire to bring this beautiful and vigorous English language under easily obedient sway.

To secure the thorough preparation we have here discussed many teachers find it advisable to demand a written outline prepared on cards that are given out when the assignment is made. On the day appointed for the theme these outlines should be collected at the beginning of the hour, for a pupil should not be permitted to use his notes while giving his theme. The preparation should be so thorough that no written guide should be in his hand — the unwritten guide should be in his head. A few of these outline cards are here reproduced: —

A Modern Beehive and Its Occupants

I. The hive.

A. The lower chamber.

B. The upper chamber.

II. The bees.

A. Early spring.

1. The workers.
2. The structure of the cells.
3. Diseases of the bees.

B. Mid-season.

1. The battle of the queens.
2. "Swarming."
3. The new home.

C. Autumn.

1. Stores.
2. Preparations for winter.

A Trip to Catalina Island

I. The journey out.

- A. By electric car to Los Angeles.
- B. By rail to San Pedro.
- C. By steamer to Catalina.
 1. Seasickness.
 2. Appearance of the island.

II. The stay at Catalina.

- A. Lunch at the Metropole.
- B. The seals.
- C. The glass-bottomed boats.
- D. The submarine gardens.
 1. Great kelp.
 2. Sea-heather.
 3. Sea-cucumbers
 4. Sea-urchins
 5. Goldfish.
 6. Rock bass.
 7. Perch.
- E. Divers for —
 1. Abalone shells.
 2. Coins.

III. The return.

- A. Fishing-boat followed by gulls.
- B. Arrival at Hotel Green.

A Clam-Bake

- I. Importance of location.
- II. Preparation.
 - A. Making sandwiches and packing doughnuts.
 - B. Building stone oven.
 - C. Collecting wood.
- III. The bake.
 - A. Clams, potatoes, etc., in oven covered with seaweed.
 - B. The coffee over separate fire.
 - C. The butter dip ready.
 - D. Signal for uncovering.
- IV. After the feast.
 - A. Singing around the fire.
 - B. Strolling on the beach.
 - C. Sail home by moonlight.

Climbing the Great Pyramid

- I. The journey to the pyramid.
 - A. The drive to the Mena House.
 - 1. Scenery on the way.
 - B. The ride from the Mena House to the pyramid.
 - 1. Donkeys and donkey boys.
- II. The ascent.
 - A. Colors.
 - B. Arab helpers.
 - C. Difficulties.
- III. The top.
 - A. View.
 - B. Carvings.
 - C. The song.
- IV. The descent.
 - A. Remarks of the Arabs.
- V. The drive home.
 - A. Sunset behind the pyramids.

A Toboggan Ride in July

I. Introduction.

A. It was in Madeira.

B. Ship *en route* to Naples called there.

II. Body of composition.

A. The toboggan.

1. It was a huge wicker basket.

(a) It was fitted up with a seat and with runners.

B. The guides.

1. The control of the toboggan.

2. They were agile, avaricious, and thirsty.

C. The road.

1. It was narrow and steep.

2. It was paved with rough cobble stones.

D. The effects upon the occupants.

1. We were almost breathless from the speed.

2. We were filled with terror.

III. Conclusion.

A. We were happy in the realization that it was over.

A Friend

I. General appearance.

A. Stature.

B. Features.

C. Clothing.

II. Character.

A. Good qualities.

1. Honesty.

2. Kindness.

3. Loyalty.

B. Bad qualities.

1. Stinginess.

2. Laziness.

III. Mind.

A. Wonderful memory.

IV. What people think of him.

A Visit to the Life-Saving Station

- I. Introduction.
 - A. Occasion of visit.
- II. Development.
 - A. The station.
 - 1. Men.
 - 2. Building and equipment.
 - B. Object and method.
 - 1. Patrol.
 - 2. Ships in distress.
 - C. Drills.
 - 1. Gun and boat drill.
 - 2. Signaling.
 - (a) International Code.
 - (1) Indoors.
 - (2) Outdoors.
 - (b) Wigwagging.
- III. Conclusion.
 - A. Our departure.

A Modern Miracle

- I. Introduction.
 - A. Torre dell' Annunziata as I saw it.
 - 1. The street blocked with lava.
 - 2. The Church of Santa Anna.
 - (a) The cemetery wall at right angles.
- II. The story.
 - A. The eruption of Vesuvius.
 - 1. The descent of the lava stream.
 - 2. The terror of the peasants.
 - (a) The assembling in the church.
 - 3. The procession of priests with the statue.
 - 4. The abrupt halting of lava.
 - 5. "A Miracle!"
- III. Conclusion.
 - A. Failure of science to explain.
 - B. "A freak of nature"; or,
 "Even as a grain of mustard seed."

2. Performance in oral theme work

The giving of this theme — the performance — is of course the most difficult and important feature of the work. The pupil, standing before his classmates, narrates his incident, explains his mechanical device, tells of customs in other places, defends some current political issue, reports on some literary topic — in a word, carries out the design which his submitted outline has sketched. If he has made careful preparation, and if he is able to add to the assurance that comes from careful preparation the consciousness that he has something new and interesting to tell the class, the chances are that he will give a successful theme. When he has finished, he may either take his seat or remain in his standing position and await the oral criticism of his mates. Another method for occasional use is to distribute several slips of paper to each student. When the student giving the theme has finished, the other members of the class write out a criticism on their respective slips, each one signing his name to his criticism. At the end of the hour, — or at some later period if the teacher prefers to look over these criticisms, — the respective criticism slips are handed to those who have recited. The nature of this criticism we may now discuss; the discussion should bring to light most of the merits and defects of the performance, and should, at the same time, provide knowledge for increasingly intelligent criticisms.

3. Criticism in oral theme work

Criticism of oral themes is most effective if made by the students themselves; the impress is deeper and the reaction quicker. It is necessary, however, that the teacher in the beginning of the work should make every endeavor to generate the right atmosphere — the atmosphere of perfect candor and genuine altruism. Each member of the class must feel that he is there to help and be helped; and he must therefore be continually alert in these two ways and be ready to increase the influence that comes from this socializing work. The teacher will take every precaution to make this criticism as systematic and intelligent as possible. For this purpose he may find it helpful gradually to develop in analytical form the points he wishes criticized. He may keep before the class this brief black-board outline for available application to each theme:

Criticism of an oral theme

- I. Structure.
 - A. Unity of whole composition and paragraphs.
 - B. Coherence of whole composition and paragraphs.
 - C. Emphasis of whole composition and paragraphs.
- II. Style.
 - A. Grammar.
 - B. Vocabulary.
 - C. Arrangement of words and phrases in the sentence.
- III. Delivery.
 - A. Ease and posture.
 - B. Correct pronunciation.
 - C. Enunciation.
 - D. Voice.

I. Structure. Criticism on the structure of the whole composition considers the beginning, the middle, the end, or — to borrow a figure from horseback riding — the mounting, the canter, the dismounting. Criticism of these points involves consideration of the grace and effectiveness of each of these items. The continuation of the criticism on structure considers the unity, coherence, and emphasis of the whole composition and the paragraphs. To these it applies the three respective tests: —

1. Do all the parts combine to develop a single central idea?
2. Do all the parts dovetail nicely?
3. Are all the parts appropriately placed and appropriately apportioned?

To the scrutiny of the paragraphing of oral themes too little critical attention has formerly been paid. The indentation of oral paragraphs should be marked by a pause, a natural shifting of position, and by appropriate modulation — usually the lowered tone, combined with a slight decrease in the rate of speed. These natural devices indicate, as the indentation of the written theme indicates, a new phase in the development of the theme. The more marked the change, the more significant will be the pause and the shift in position and the decreased rate of speed. Failure on the part of any student to carry out any of these suggestions should be noted in the class comment.

II. Style. Into the subtle niceties of style our high-

school criticism will not deeply penetrate. Instead, we shall keep our comment pretty close to the externals and consider style chiefly from the standpoint of (1) grammar, (2) vocabulary, and (3) sentence structure.

A. Grammar. Most of the mistakes in grammar the students will readily detect. A careless verb form, however, may often escape their notice. We too frequently hear the colloquial *dove* for *dived*, *will* for *shall*, *would* for *should*, *went* for *gone*, the misuse of *got*, *can* for *may*, and the indiscriminate use of *sit* and *set*, *raise* and *rise*. There is the student's constant failure to note the correct principal parts of such words as *awoke*, *blow*, *break*, *burst*, *grow*, *heat*, *drown*, *ride*, *shine*, *show*, *slay*, *throw*, *flee*, *fly*, *flow*, and *ring*.

One of the most common misuses of verb forms in the more advanced classes is illustrated in such sentences as follow:—

1. Each of us boys *were* invited.
2. Either John or George *were* to go.
3. This row of students *were* most industrious.
4. Richard, with all his sisters, *were* thrown down the embankment.
5. The substance and the form of the debate *is* being considered.
6. There *goes* John and Henry now.

Errors in the use of pronouns are frequent in sentences like the following:—

1. If any one knows let *them* raise *their* hand.
2. There is little difference between him and *I*.
3. The herd lost *their* leader.
4. I disapprove of novel-reading and seldom read *them*.

5. He is the man *whom* I think is the culprit.
6. I thought *it* was *them*.
7. I thought the burglars to be *they*.

Recurring errors of this type should be persistently attacked, and repeated drill should finally eliminate them. One of the most flagrant of these errors is the misuse of *like* for *as*. Determine to eradicate it.

After careful explanation and many examples of correct use, provide such daily drill as follows: —

1. He looks like his brother.
2. The house looks like it was a hospital.
3. The birds sang like it might rain.
4. This station looks like it had been painted.
5. That garden looks like mine.
6. Those papers were printed like advertisements.
7. This carpet wore out like it was a cheap one. ✕
8. These flowers faded like they were poisoned.
9. The chair rocked like some one were sitting in it.
10. There were men who talked like Syrians.

Every day, until *every member* of the class *habitually* gets 100 per cent, give ten sentences similar to these, letting the class simply mark the numbers right and wrong. The dash is used to designate the sentences that are wrong.

1	6
2 —	7 — 91
3 —	8 —
4 —	9 —
5	10

Do not let them write out the whole sentence. The decision should be swift.

It is necessary oftentimes to dwell upon the question

of idiom as distinct from provincialism. Most of us have unconsciously adopted some incorrect expressions common to our community and we have accepted them with the same confidence that we have accepted our childish political and religious bias. We shall therefore need to correct such expressions as the following: —

1. I did n't get to go.
2. I want off at Tenth Street.
3. The cat wants in.
4. Billings and Co. have failed up.
5. I got in the team and rode off.
6. I want that you should go.
7. May I borrow that knife off of him?
8. He had n't ought to have gone.
9. He looked for it all over (everywhere).

On the other hand, here are some expressions that are correct idioms: —

1. I had rather not accept.
2. I had better refuse.
3. He is a physician than whom there is none better in the city.
4. I am reading somebody's else book — or somebody else's book.

B. Vocabulary. One of the first things the class will admire in a theme is the mastery of an adequate vocabulary. Nice distinctions and extent of range may not be within the critic's immediate power, but appreciation of this skill is within his power, and very frequently his personal comment will be in praise of this particular attainment. Moreover, this appreciation is one of the most effective incentives to future attainments. What

can we do to encourage each one to add to his "word-hoard"? Here are some suggestions.

1. Require each member of the class to keep a notebook in which all new words are recorded. This makes all the pupils more watchful of the words they see in print.
2. Place upon the blackboard certain unusual but appropriately selected words used in a certain set of themes — oral or written.
3. In each written theme require the use of at least one new word.
4. Require five synonyms of five selected words: e.g., *beautiful, interesting, skillful, little, morass*.
5. Make a list of twenty common nouns that designate the names of supernatural beings similar to *fairies*.
6. See how many specific names you can list under the general term *house*.
7. *Translate* the following current slang into the phrases that would be used by
 - (1) an old lady;
 - (2) a college professor;
 - (3) by you if you were talking to your English teacher: —
 - a. A tin-horn sport.
 - b. A squealer.
 - c. A pippin.
 - d. To fly the coop.
 - e. To be fired.
 - f. Some cheese (he thought he was).
 - g. Your own favorite slang phrase. (Find always the up-to-date slang most used by your own pupils. They will contribute the material.)
8. Find your own pet expression and translate it in five different ways, applying it to varied subjects. Take, for example, the expression *perfectly wonderful*. What synonyms would apply instead of that as used about
 - (1) an orchard;
 - (2) an opera;
 - (3) a cake;
 - (4) a mountain view.

9. Instead of *awful* find eight substitutes to apply to (1) an automobile accident; (2) a headache; (3) a failure in business; (4) a lecture that was disappointing.
10. Be absolutely accurate in all your translations from a foreign language.
11. Saturate your memories with well-selected verse and prose.
12. Observe carefully every passing phenomenon and apply the proper name: e.g., *oxidation, fertilization, combustion, electrolysis*.
13. Learn all the specific names you can under such general terms as *fish, birds, shells, plants, trees, and animals*.
14. Make careful study of the dictionary.

Daily and persistent practice along these lines will make us dissatisfied with the drab and the platitudinous. We shall seek for colors — not too dazzling — and for novelties — not too daring. Our endeavor will not be to employ the phrase for the sake of the phrasing but to employ the newer word because it reflects our more precise thinking and our more intense feeling. The more we know the better we phrase, and the better we phrase the more we know.

Arrangement of words and phrases in the sentence.
Of equal importance with the choice of words is the arrangement of words. A student asked to assume the function of the critic will soon grow more sensitive to the violation of coherence,¹ emphasis, and variety, and will easily come to recognize the charm and force that rest in effective structure. In the beginning of this oral composition work it may be well to pause upon

¹ Unity is here omitted because its violation is not so much dependent upon arrangement as upon choice of material.

certain of these common violations, such as are illustrated in the following sentences: —

Violation of coherence: —

1. Laboring under a heavy burden, we lazily stood and watched the staggering man as he hurried up the mountain.
2. The lions having escaped from their cages, they spoke of recapturing them.
3. Having come to the pier, the water looked beautiful.
4. This selection is unusual, but it is of highest merit.
5. He is strong and good and he is a fine scholar.
6. I was restless, so I left the hall.
7. In conclusion, let me urge you to do better.

Violation of emphasis: —

1. His instincts are criminal, vulgar, — even unkind.
2. I heard the terrible crash, even though I entered late.
3. The man was a gross impostor, he said.
4. Of all the various forms of drama I prefer tragedy, I think.
5. I was tired, and sick, and restless, and everything.

Nature abhors other things besides a vacuum; she abhors monotony. She never repeats her sunsets, her mountain shapes, or her cloud formations. Her landscapes and her waterscapes delight us with the charm of their infinite varieties. Long-continued uniformity is always irksome. Because we dislike it in language we change our sentence forms. Some are declarative, some imperative, some interrogative, and some exclamatory. Other forms we differentiate by such familiar terms as *short* or *long*, or *simple*, *complex*, or *compound*. Rhetorically we distinguish certain sentences as *loose*, others as *periodic*. The points to insist

upon with our pupils is that no one of these is necessarily better or worse than another; effectiveness in structure demands a judicious mixture. We shall affect neither the simplicity of the First Reader nor the circumlocution of Dr. Johnson.

Upon the common violations of variety we and our pupil-critics must wage incessant war. The most flagrant fault is the intrusion of the *and*. It recurs with such appalling frequency that our ingenuity is severely taxed. We place a long list of other appropriate connectives — coördinate and subordinate — on the board; we reteach the uses of the principal and the subordinate clause and make the class memorize this definite command: *Express subordinate ideas in subordinate form*. When these instructions had all failed one teacher formulated this suggestion: —

Provide one boy (a well-selected boy) with the class tap-bell. Instruct him to tap the bell every time an *and* is used to connect independent statements — not when it connects nouns or adjectives. At the tap of the bell the speaker must take a backward step in his theme, repeat the previous sentence, and continue without the *and*. Do this when the oral theme is a report on some definite topic — not when it is a spontaneous story. The bell kills all spiritual *élan*, but exposes to the speaker his own frequent lapses. After a brief use of the bell, the necessity for it decreases.

III. Delivery. One of the factors that contribute most to effective delivery has already been anticipated in what was said about the preparation. If the student has chosen a subject in which he is deeply interested, if he has made the thorough preparation that creates

in himself the confidence that immediately puts the listeners at their ease, — if he has done these two things wisely and well, he should have little trouble or embarrassment in giving his oral theme. Even though he knows his classmates are judging him, he instinctively feels, if the correct tone of criticism has been rightly engendered, that they are judging him fairly; he knows, too, that their vision is as keenly alert to merits as it is to defects. In feeling the demand for effectiveness in his delivery, he knows that the pupils are considering: (1) ease and posture; (2) correct pronunciation; (3) clear enunciation; (4) the management of the voice.

A. Ease and posture. As perfect ease and correct posture are the first things we note in a speaker, and are therefore the first elements in securing a favorable impression when we ourselves are before the audience, we must give them first consideration. With head naturally erect, with chest properly expanded, with feet placed at an easeful angle, and with hands and arms in a natural and free position, we look directly into the eyes of our listeners, knowing that in meeting them frankly and unabashed we secure in their immediate response a most direct and sympathetic support. Once we have taken care of these preliminaries we should immediately become absorbed in our theme, but not so absorbed as at any time to ignore that “audience sense” so important for effective speakers to possess and to obey.

We should not in this beginning be alarmed at the feeling of nervousness; for nervousness, we have learned, is common to the most gifted orators and actors, and may be but the preliminary step to the most marked success and the most brilliant triumph. It can be most readily overcome by concentration upon the immediate theme.

This concentration upon the theme will take care of all questions of gesture. If in the enthusiasm of the occasion we feel the impulse to enforce our point by significant gesture, we should do it just as naturally as we do in conversation with our friends. Gesture is never effective if purely artificial; it is always effective if purely natural.

B. Correct pronunciation. There are few things that mar oral speech so irreparably as does mispronunciation, and to avoid it we must therefore apply the greatest care and diligence. We often hear members of the older generation say, "I simply can't keep up with these new pronunciations." We ourselves shall probably make the same excuse in thirty years. And, of course, in many specific instances the excuse will be justifiable. The mispronunciations of our parents, however, are principally due to ignorance; they inherited the wrong form from their community; they bequeathed the wrong form to us; and it is now our business to rid ourselves of this bad inheritance, though in the attempt we needs must suffer all the tortures exacted by diligence and humility.

A person may, to be sure, be a "sweet girl," "a good mother," "a splendid provider," "a worthy citizen," "a pillar of the church," "an exemplary character," and his moral virtues will of course overshadow the slighter hints of stigma that cling to inherited or acquired mispronunciation; but we really may be pardoned for lamenting that certain ones of our esteemed friends persist in saying *vodavil*, *genuine*, *crick*, *deef*, *püt*, *defic'it*, *lament'able*, *ellum*, and *lawr* and *sofar* and *appendiceetus*.

A few simple suggestions all students should follow: —

- a. Consult the dictionary in cases where a given pronunciation is different from yours.
- b. Remember that many words are authoritatively pronounced in two or more ways.
- c. In reading poetry let the rhyme, in most cases, be one of your pronouncing guides; as in *again*, *wind*, and *hearth*.
- d. Metrical demands in poetry force us at times to change the normal accent of a word, as in the line: —

Nor once be chastized with the sober eye.

- e. In looking up the new words met in your reading, be as particular in learning the pronunciation as in learning the definition.
- f. Study diligently the different lists of words commonly mispronounced. These lists are printed in various rhetorics and by publishers of dictionaries.
- g. Mere knowledge of the correct pronunciation does not suffice; be unerring in your practice. Watch your *r's*, your final *g's*, and give each syllable its full value.
- h. Constantly utilize the knowledge derived from your study of foreign languages. Even a slight study of

Italian, for example, will teach you that the *i* that follows the *g* is not sounded; it keeps the *g* soft, as in *Giovanni* — pronounced *Jovanni*.

- i. Remember that considerable latitude is due to persons from certain portions of the country; we should not be too critical of the Southerner's omitted *r* or the Westerner's flattened *a*.

C. Enunciation. A person whose voice lacks depth and carrying power often despairs of making himself heard in a large room. These limitations may be partially overcome by constant drill upon exercises that develop clear enunciation. This simply means that we shall become habitually attentive to such utterance of elementary sounds as will make our speech clear-cut. We must give to each letter and to each syllable appropriate values, but we must do this without the suggestion of over-nicety or affectation. Any woman can learn to pronounce *prunes* and *prisms* without suggesting long curls and prolonged maidenhood.

Too many of us are grossly careless in these matters; we are flagrantly inattentive to distinctions in the sound of *d's* and *t's*; we fail to differentiate *s* from *z*, *b* from *v*, the *th* in *this* from the *th* in *think*. We are equally negligent in giving to each vowel its correct and full-measured sound. At the same time that we offend in these matters, we are conscious of decided irritation when we try to listen to others who mumble words and garble sounds that we vainly try to pick up and reconstruct into articulate speech. Good morals, ethics, and altruism, demand that our reform be de-

cided and immediate. There is no more excuse for slovenly speech than for slovenly dress.

Poor enunciation is often aggravated in the school-room by a curiously suppressed voice. We hear the teacher say, "Speak louder, please; the class is n't hearing you." Yet we know, from later reverberations in the corridors, that there is ample potential lung power, and it is our duty to bring this into proper coöperation with an improved enunciating skill.

There are definite drills that books on voice culture provide, the specific aims of which are to teach a more effective use of the organs of articulation. One unfamiliar with these drills may accomplish the desired result by such an attention upon the main demand for clear and distinct tones as makes the practice habitual. A few concrete suggestions follow: —

- a. When speaking, keep in mind the listener farthest from you. To increase the loudness of your tone may produce strain; rely upon clear articulation.
- b. Practice full and deep breathing.
- c. Open your mouth wide enough to allow free exit of tones.
- d. Accentuate lip movements.
- e. Make the utterance crisp and prompt.
- f. Clip your end letters sharply — do not let them merge indistinctly into the next word.
- g. For the same reason enunciate with special care the beginning of the next word.
- h. Study your rate of speed and regulate it to obtain distinctness of articulation

D. Voice management. Many of the suggestions just given apply to the general demand for the improve-

ment of the voice, but voice management embraces more than mere enunciation. It lays strong emphasis upon that sort of cultivation that secures carrying power, flexibility, and musical quality.

We sometimes wonder why those in the rear of the room complain that they do not hear us; we have tried to enunciate clearly; we have exerted ourselves to secure the proper pitch; and yet we are chagrined that the effort has accomplished incommensurate results. Our words sound shallow and nerveless. This thinness of tone can be improved by the habit of deep breathing, a breathing that forces the diaphragm into free play. Without this muscular action we have little tone depth; all the breathing takes place in the upper portions of the lungs and allows our tones to be shallow and vague. Vocal power is focused too near the lips; diaphragmatic breathing helps us to place the focus farther back and secure more volume and a resulting vibration that does not die a few feet from the mouth. We must remember that our vocal cords in themselves produce no sound; they are simply the strings that, set to vibrating, convey sound. We must have behind them power adequate to make this vibration strong.

When we speak of the flexibility of voice, we have in mind its range from low to high — the changes in pitch of which it is capable. These changes in speaking or reading, when skillfully made, convey the emotion that momentarily dominates. We see it at its best in the case of a great actor modulating his tones in per-

fect sympathy with the momentary passion, but there is scarcely any speaking situation in our own experience that does not call for its exercise. If the student giving his oral theme speaks in monotone, — keyed too high or too low, — it is our duty and the duty of our student-critics to call attention to the fact. Similarly, one who shows skill in modulation should be freely commended.

The musical quality of one's voice, while largely the gift of nature, is susceptible of wonderful development. We can so guard our breathing that there escapes only the amount of breath requisite for proper articulation. Unless the amount is kept in reserve the tones become breathy and produce the effect of strain — upon both speaker and listener. As listeners, we find ourselves swallowing frequently and breathing nervously out of sympathy for the ineffective speaker. Most of us, unfortunately, lack those compelling charms of Cleopatra, who, having lost her breath, spoke, and panted, —

That she did make defect perfection,
And, breathless, power breathe forth.

Musical quality may likewise be developed by rounding the tones instead of smothering them by close confinement. If we associate with cultured people most of this improvement is made unconsciously. We thus learn by imitation to prevent the harsh and nasal tones from dominating. By bringing our nature under firm control and by cultivating calmness of temperament we shall quickly accentuate the improvement.

We must remember that almost any one can make his discordant tone resonant and agreeable, but emphasis upon this improvement most wisely falls upon the period of youth when habits are forming and when the vocal organs are more easily brought under obedience.

The general and detailed suggestions that are here given we teachers shall not pour out in mass; we shall distribute them through the course as occasion demands and as specific violations or unusual excellencies invite. Our constant endeavor will be to make the criticism helpful, constructive, and personal. The establishment of high ideals for our students is necessary before we can get our best results; and these high ideals are — to phrase it paradoxically — the base of our criticism. It is believed that constant endeavor to attain the erected norm in oral speech will secure a greater individual mastery and a higher prevailing reverence.

CHAPTER VI

COÖPERATION WITH OTHER DEPARTMENTS

Scene. An English teacher's classroom.

Geographical location. Anywhere.

Time. Five P.M. any day.

THE English teacher, the head of his department, seated at his desk busily correcting themes. Enter the Principal, hurried and somewhat agitated. He frowns darkly and looks menacingly as he beholds a something in his hand. No pause.

Mr. Principal. "Look here, Mr. English, I just want to show you this paper of David Locker's. Is this the sort of English you're teaching in this school? It would disgrace a—a—a—*college notebook*! I just found it in the corridor — slipped out of Mr. History's corrected set of papers on *Hamilton's Financial Policy*. Not endorsed! Written in *lead pencil*! Can you read it? — Most of it's too illegible for me; but I counted five misspelled words among the few legible ones. Notice the crumpled corners! And what do you think of this sentence — *Hamilton was the first Secretary of the Treasury he was from New York*! No punctuation! I see it says here that he was killed July 11, 1804. Mr. History has carefully corrected this to read July 12, A few other corrections are made on certain historical items and the paper is graded B. No correction — no

comments on the English and the slovenly appearance." As just here a pupil entered and announced that some one wanted to speak to Mr. Principal over the telephone, the conversation was suddenly interrupted.

But the head of the English department was interested, and the next day he asked Miss Elliot to let him see some of David Locker's themes. Mr. English was interested in contrasting these with the paper that the principal had unconsciously left behind him on his hurried departure the night before. David's English papers were all written in ink; they were legible; they were uniformly endorsed. There were, to be sure, a few misspellings and verbal corrections on sentence structure. Most of the themes were graded C. All of these observations enforced one of Mr. English's favorite sayings, — "You get from your pupils just the sort of work you demand!"

This little incident is not purely imaginary. It is being reproduced every day in a thousand schools. We should *reform it altogether*, as in many schools it has been reformed in part. In a previous chapter attention is called to the fact that we as English teachers have oftentimes been negligent in accepting the opportunities that other departments offer us; we may here emphasize the fact that teachers in other departments are sometimes negligent in supporting the instruction in English.

None of us, it should be emphasized, are unmindful of the help that the English staff is constantly receiving from members of other departments — members devoted to the proficiency of English as well as to their own particular subject. All of us know teachers of history, of science, of foreign languages, of mathematics, and of other subjects, who are giving ungrudging pains to the correction of errors both in spoken English and in written English. And while we commend them we assert that they are but doing their unquestioned duty — the duty which their election and their position assume. Without insistent watchfulness upon the part of every one connected with the school, the authorities are all the while permitting wanton waste and extravagance — it is like trying to fill a bathtub with the stopper out. There is lamentable leakage in our English instruction at the best — the street, the illiterate home, the cheap theater, the cheap magazine, the general laxity in which we are all immersed. This being true, the responsibility that rests upon every member of the teaching staff — non-English as well as English — is sacred; correctness in the manner of expression deserves almost as much care as correctness in the matter expressed.

The English teacher alone may do something. He may insist that every paper or written report or examination connected with the literature assignments be carefully written in ink on uniform theme paper and conform unalterably to the same rigid demands that

are exacted in the regularly assigned compositions. All oral reports and all classroom comments must meet, as nearly as possible, the rigorous standards of the assigned oral compositions. In a word, our ideal for the entire output is a "well of English undefiled." Poor English on a literature examination may alone be the legitimate excuse for the teacher's low mark.

Psychological reason for this is easily demonstrated — as any one wishing authoritative assurance may readily discover by reading William James's chapter on *Habit*. Correct English — grammatical accuracy, conventional spelling, proper distribution of commas and semicolons and periods, accepted pronunciation, the right forms of sentence structure — these cannot be said to be successfully attained until they come to be used with some degree of automatic skill, just as a practiced (typewriter) spaces her words subconsciously. Suppose she did not shift the carriage of her machine except when under the surveillance of some one of the twenty or thirty persons in the office. What sort of manuscript would she produce? And how high would the employer rate her efficiency?

In discussing this theme before the New York City Association of High-School Teachers of English, Mr. R. T. Congdon, Inspector of English for the State of New York, used the following illustration: —

Perhaps some of you occasionally wander far enough away from New York City to have seen the rather unusual type of dam that is used in the barge canal construction work on the

Mohawk River. There is a type of dam which I shall describe as a "spoon dam" or "dipper dam." There stretches across the river a bridgelike support. Spoons or dippers swing hinge-like from this and when they are together, side by side in the stream, they constitute the dam which holds back the current. I was riding past one of these dams some time ago when I noticed that perhaps one third of the dippers were in place and I looked to see what effect this had upon the height of the water. The effect was practically nothing; the water was at almost the same height behind and at the sides of these dippers. It seems to me that this is a most apt illustration of what we are trying to do in English composition teaching. When we can, by some means or other, bring it about that all teachers as one will insist upon some standard, simple as it may be, then, and not till then, can we hope to hold back the stream of crude and ineffective English in our schools. I do not see how it is possible to do it in any other way.

These are broad generalizations and most of the criticism is merely the analysis of prevailing neglects. What can we English teachers offer in the way of specific constructive criticism? For our wish is to help and not to censure. There follow a number of suggestions that may prove helpful to schools with no systematic scheme of coöperation.

1. The first suggestion is one already emphasized in Chapter IV. Let English teachers in their composition work — oral and written — make free use of the materials offered by the other departments. This is not merely for conciliation and cordial comradeship; it is an opportunity for us to supply our pupils with live topics. We conserve an interest already aroused and direct it into an unsuspected channel. A girl who

takes an interest in translating French will have this interest stimulated if she knows that her English teacher will, by coöperation, encourage a more accurate and a more elegant rendering. If she has skill in verse-making she may translate a French poem into an English poem and submit the effort as her next English theme. Knowledge that two teachers are interested will stimulate to stronger effort and higher attainment.

2. The English teacher may coöperate by occasional use of the textbooks used by other departments — language or history or science or mathematics. In connection with exposition and argumentation, the geometry text may be presented in a new light and the logic of argumentation significantly enforced. Some teachers have likewise found it extremely helpful to use it as a means to more intelligent paragraph structure. A textbook on science may be employed to illustrate how clearly the English language has been used to explain the process of oxidation, fertilization, or any one of the scores of interesting processes that are constantly at work in nature. Rhetorical principles such as unity, coherence, emphasis, variety in sentence structure — all these may be definitely illustrated. Or we may use the text in a literature lesson and point out the author's graphic use of words and the general effectiveness of his style. Our fundamental reason for this use of non-English texts is to enforce the idea of the infinite variety and the commanding extent of our

language. It is the great agency for making ideas prevail. The pupil, seeing its employment noted in the English class in all these varied ways, will begin to feel more keenly the comprehensively dominating power of the English language. Coincidentally with this, he should feel the stimulus for greater mastery and learn that opportunity for this mastery is present in every classroom — and in scores of places besides.

3. The corollary to the foregoing suggestion is the occasional use by non-English teachers of the English textbooks. History offers constant opportunity and the opportunities are exhaustless in extent and variety. From a book of selections that lies on my desk as I write, I open at random to Tennyson's *The Revenge*. What a splendid illumination a reading of that poem would shed over those pages of history that tell of the Spanish Armada! Yet how few history teachers know the poem, and among those who know it how few utilize it! Or how many of the science teachers, I wonder, have made any use of Huxley's *A Piece of Chalk*. In science, likewise, the opportunities are well-nigh exhaustless.

4. At the general teachers' meeting the principal should ask a member of the English department to spend a few moments in commenting upon one or two types of recurring errors. We are assuming that every alert principal has urged each member in the corps to mark the ungrammatical forms, the misspellings, the wrong capitalizations, the illiterate punctuations, and

all other elementary errors. Is it too much to ask each teacher to help us to correct the grosser violations of sentence structure? Here is this persistent "run-on" sentence or the "comma blunder" — *We performed the experiment, it illustrated the principles of the hydraulic press.* May we not entreat the physics teacher to "blue-pencil" the comma and insert the semicolon? The English language is this teacher's class tool just as much as it is our class tool; and persistency along English lines — because it generates care and accuracy — will help him in his science instruction as much as it helps us in our English instruction.

5. All departments of a particular school should use uniform paper and encourage the habitual use of ink or type. Perhaps no scientist has yet written upon the psychology of ink. We are greatly in doubt about many things connected with it. We are not quite sure at what stage of the pupil's progress its virtue-compelling qualities assert their power. We simply know from experience that the command to a pupil to prepare his exercise in ink tends to greater care and to more accurate thinking. In abnormal cases — where circumstances allow — one can go further and order the work to be typewritten. In other instances certain pupils should take a course in printing. In *The English Leaflet* for May, 1914, the correlation values of printing and English are fully elaborated by Mr. Walter S. Hinchman, of the Groton School. He writes as follows: —

The help is direct and indirect. Directly, work in the press, especially setting up type and correcting proof, teaches a boy the elementary necessities of composition far quicker than he can be taught by theme drill. A written letter carries an appeal only to the eye; a single piece of type, to be taken from its case, handled, put right side up in its proper relation to the other letters, and, finally, if it has not been correctly inserted, to be taken out of the line and replaced, makes not only a greater appeal to the eye than the written letter does, but a strong appeal to the hand; — spelling, heretofore confined to eye and ear, now enters by three senses. The similar aid to punctuation, indenting, neatness, and form need not be elaborated. But among these direct helps is another, less obvious, though not less important. Suppose a boy compositor has set the type without due attention to paragraphs. The corrected proof forces him, not merely to shift a single letter, but to readjust several lines; and, as he does so, he has plenty of time to work two things out in his mind: first, the reason for a paragraph, when it is giving him so much trouble; second, the realization that a scrawled sign will not correct the mistake, that only complete and painstaking revision will do. Perhaps he will query the necessity of such and such a paragraph, will make the author justify it, and will learn in the discussion a great deal more than the most sublimated lessons in Unity could inculcate. The same salutary experience applies, of course, to the order of words. The work cannot be guessed at; it must be done.

Besides such direct instruction, this inevitable accuracy forced upon the compositor is one of the chief indirect helps that a printing-press may give to composition. Writing immortal literature is not the province of most boys; what we are trying to teach them is accuracy — how to say what they mean. And though we may accomplish a good deal by drill in our English classes, our demands are hopelessly vague and flexible compared to the inexorable demands of a machine. For it is not merely that the boy must set type correctly and wedge it accurately into the chase; he must also run the press. Let but one of the parts of that complicated machine get out of place — even a millimeter out of

place — and the machine stops, perhaps breaks. There can be no trifling here; no “more or less” accuracy. I have seen a boy write a comma faintly when he was not quite sure of it, as if a faint comma were not so bad as a distinct one, should the situation turn out to demand no punctuation. Such a boy *may* be cured by disciplinary preachments; but, to be certain of the cure, let him run a complicated machine — and experience results. In point of fact, he will not at first be allowed to run and ruin a valuable press; and it will not be difficult to let him know the reason. Then, if he is attracted at all by the work, — and most boys are, — he will somehow set vigorously about acquiring habits of precision. And though such precision in the machine shop does not always invade the boy’s other activities, it ought to, and to a certain extent does. It is much more likely to pass to the pupil’s composition from a press than from any other machine. Moreover, a vital connection of the one activity with the other — as in a class paper, written and printed by the boys — naturally helps the contagion.

6. The teachers of other departments should hand to the English teachers papers or notebooks in which the English is markedly deficient,¹ or markedly proficient. Where such coöperating policy is in force the pupil has the two incentives of hope and fear — hope that it may raise his English standing, fear that it may lower it. And the English teacher should take cognizance of these merits and these defects in the semester’s mark. Such a policy incites habitual training in literacy all along the line — our lauded desideratum. In some schools it is the custom to take these defects and merits in English into account in computing the

¹ In cases of extreme negligence the paper should, of course, not be accepted.

semester's grade. Mr. George H. Browne, of the Browne-Nichols School at Cambridge, writes: —

An English translation that is not in the English language cannot be a correct translation; an experiment described, or written out, in inaccurate English cannot be a well-done school experiment; a geometry proposition, or an algebra problem, smeared all over the paper, no matter how accurate, cannot be good school mathematics. The law of self-preservation might suggest to these teachers that the summary rejection of papers obviously deficient in the prime elements of decent English would be an immediate relief to them in the number of papers they would have to correct, and a permanent relief to them in the ease with which they might correct all their subsequent papers. Are the inert in this matter of the externals of English all in the pupils' desks? . . . A reasonable degree of accuracy in the use of his mother tongue is no credit to a pupil; anything short of it — hitching, mumbling speech, heedless misspellings, careless omission of punctuation, slovenly penmanship, or otherwise disorderly manuscript, etc. — is a positive discredit to him, and *lessens the value of the substance of every school exercise*.

To the method, however, as suggested, — forcibly reminding the pupil that it is worth his while to take pains, by giving his work two estimates of value, and crediting him with only the average of the two, — there are two obvious objections: some teachers do not use marks; and there is an element of injustice in discrediting admitted knowledge because of the careless or inadequate exposition of it.

Not all teachers, however, who are compelled by the examination system to use some kind of marks, magnify their symbols (as is alleged) into exclusive substitutes for personal criticism and encouragement. The practical effect of requesting all teachers in a school to give, even for a short while, a double mark in the form of a fraction (of which the numerator may represent substance, and the denominator form), whether the two be averaged or not, has invariably been to encourage the teachers of other subjects to take equal responsibility with the special English teacher in inculcating the

habitual conformity to those elementary requirements of good use, of which they ought to be as good judges as he, and to the violation of which they ought to be as sensitive as the general public. The English teacher's denominator covers no more, no less, than every other teacher's; his numerator, consequently, covering his independent subject, may include the advanced parts of it, which he often has to forego when he has to devote all his energies to the correction of Mother Tongue.

"Mother Tongue" heads the list on our report cards, and a footnote explains: "The mark in this subject is the average of all the teachers' records of the pupil's painstaking in those fundamental requirements of expression, the violation of which is a discredit to every English-speaking pupil." "Mother Tongue" counts equally with Latin, Greek, French, German, or any other subject, in determining the student's standing.

The practical effect of this simple device in actual operation after a short time has been that not infrequently the teacher of history, mathematics, or modern languages gets his work in better form than the English teacher himself, if the latter lets up. "It is simply schoolboy human nature to give you as slovenly and inaccurate written and spoken English as you will accept. Exact any standard, all of you as one teacher, and you will get it."¹

7. The non-English teacher should freely commend the pupils whose written or oral English is exceptionally good. Are not most of us a bit miserly with our praise? We grow so accustomed to the habit of detecting faults that we sometimes forget that we have near at hand an effective, though unsharpened, tool for excising those faults. The explicit note of praise may unconsciously arrest many implicit errors. If teachers

¹ *The English Leaflet*, no. 78.

in other departments would frequently comment on the clear and well-ordered English of a written report or oral explanation, the note of praise would help to improve the English tone of the school. All of us need to remember that expressions of appreciation are more vitalizing than expressions of depreciation.

8. The school authorities, in selecting and retaining a teacher, should carefully consider each individual teacher's power in the use of oral and written English. In departments recently added to the school, authorities have sometimes been forced — particularly in the shop work — to employ teachers whose academic training has been scant and whose use of English is habitually faulty. These teachers, being conscious of their deficiency, should earnestly endeavor to make their daily speech conform to established use. The subtle danger of continuous lapses in this direction is a handicap which the school should not longer tolerate.

Furthermore, in our own department how many of us would be proud of a stenographic report of a typical recitation that the school supervisors would make — without our knowledge or consent — on any day that they should randomly select? Such reports have been made, and several of them are printed in *The English Journal*.¹ Following one of these stenographic reports we read Superintendent Brubacher's comment: —

¹ Superintendent A. R. Brubacher, *The English Journal*, June, 1914.

Throughout this recitation there is a lack of coördination between question and answer, a failure to use words accurately, incompleteness of statement, and in some cases incoherence of ideas. Observe the teacher's questions: "Another cause"; "Can you explain that a little"; "I don't understand what you mean"; "But that does n't explain why the people lived in cities." Is it not clear that this recitation was laboring with very imperfect tools of language? The pupil had not understood the language of the book, failed to grasp the full meaning of the questions, and failed to match his answers to the questions. And note especially the lack of fluency and completeness of statement.

The teacher's own demand for high attainment of English must be rigorously met. The school authorities must take cognizance of both merits and defects; they should grant liberal reward for exceptional merit and impose heavy penalties for serious defects. But the most exacting requirements should be self-imposed. Every teacher should realize that his own use of our English language is going to have its insinuating effects; if this teacher's mastery is exceptional, the pupils will grasp some of his power; if the teacher is lax, some of this laxity is going to endanger the English tone of the entire school.

All these various concrete suggestions merge into a single abstraction: *The English of the entire school is the business of the entire school.* Mr. Principal's implied criticism directed against the English department should have been directed first at himself, then at Mr. History, then at Mr. English, then to every teacher in

the school, and finally back again at himself where it should restlessly rest. His is the motive and directing power, and from him emanate the policies of the school. If his personality is strong enough, he can generate a kinetic energy that will eliminate slovenly English from every classroom. David Locker will quit handing in crumpled papers written in lead pencil. His work will no longer provoke execrations that the censor perforce must vigorously delete.

CHAPTER VII

GENERAL PRINCIPLES GOVERNING THE CHOICE OF LITERARY SELECTIONS

IN considering the selection of literary material for an English course we are at once conscious of two main lines of inquiry. One of these questions what specific literary material is to be chosen; the other questions in what school year this selected material may most advantageously be placed. As both of these problems are exceedingly complex and cannot be answered with ultimate confidence, we shall never come to regard our individual courses as being finally and satisfactorily fixed — either as to choice or arrangement of material. Yet out of all the varying complexities certain principles may emerge to act as helpful guides. With the basic aims and values of the entire English course in mind, we may now ask what specific principles may help to direct the selection of this material.

1. The proper selection of literary material

Most schools secure their English courses by inheritance or by lawful borrowings. Whether such courses are to persist is dependent upon their practical ability to meet present-day needs; for the spirit of the times is disconcerting to lethargy and smug conservatism and is prone to place existing practice and selection

under close and impartial scrutiny. To the administrator who inherits his English course, the truculent radical asks, "Why do you retain this rubbish?" To the borrower he asks, "Who lent you this trash?" If we are alert to the inquiry we shall to ourselves address the pertinent and specific query, "Why are we teaching *The Spectator Papers* and *The Rime of the Ancient Mariner* and *A Tale of Two Cities*, rather than Dr. Crothers's personal essays and Chesterton's *Ballad of the White Horse* and George Meredith's *Ordeal of Richard Feverel*?" The form of the inquiry is not meant to suggest a solution; and to answer these specific questions is not, indeed, our immediate task. We wish to broaden our investigation, to go back of the specific, and to discover in the lawful principles of selection an answer of wider application and of more universal guidance. There are several ideas that suggest themselves for specific consideration and comment.

1. We need to encourage a commonalty of culture. Now that a knowledge of the stories of Homer and of Virgil is no longer assumed to be the inalienable possession of the pupil in secondary schools, it is worth our while to question what sort of literary knowledge may safely be taken for granted; or if not taken for granted, what sort may we wisely encourage in practice. Perhaps among all the books, the safest guess about our graduates' knowledge of literature would be a reasonably intimate acquaintance with *Macbeth*.

Now, simply because this drama is widely read and at the same time is of acknowledged excellence, it is wise to encourage its study, and make it still more widely read. In dramatic skill and portrayal of great passion, it may not be the equal of *King Lear*, but this is not the point. If all of us rigidly insist that *Macbeth* be in each secondary course of study, the high-school pupil of Oregon meeting the high-school pupil of Delaware, they have presumably one common ground of academic approach. And this very community of interest may have important socializing value. Other things being equal, therefore, those framing an English course should usually select for their classes the books that are generally read. By adherence to this principle the teachers will tend to increase a common traditional culture, and pupils from varied localities will, on meeting each other, find a certain kinship in this communal knowledge. And this pleads for the retention of a small group of literary selections that will be read in practically every high school in our nation.

2. We may sometimes wish to include books full of those incidents to which many subsequent writers make frequent allusion. For this reason certain schools are not content to surrender the *Iliad*, the *Odyssey*, the *Æneid*, the Bible, and *Pilgrim's Progress*. Teachers in these schools feel that these books are so well known by our best writers that the classic incidents and characters are almost unconsciously alluded to in modern

writing. To miss the force of these allusions is to miss so much pleasure that we are justified in spending a good deal of school time in the mastery of these older volumes. This argument, they admit, would be in itself comparatively frail if it were not bulwarked by the undoubted literary value of the books themselves — *Pilgrim's Progress* for its own English, the others for the English of the translations.

This argument seems valid for certain schools, and therefore nothing need prevent the inclusion of selected parts. To include all — or even a considerable part — of each would be to usurp time that rightfully belongs to other literature. Many schools, however, cannot, because of legal barriers, teach the Bible. Moreover, a large group of modern high-school pupils are so far away from the atmosphere of books and academic culture that the study of Virgil and Homer and Bunyan would — unless vigorously and relentlessly cut — make little appeal. The time could be more wisely spent upon books that connect more closely with their current life and thought. The conclusion is that in certain schools selected portions of these classics may wisely be retained; in other schools none of the four should be included in the regular course.

3. The literature selected should be distinctly good from the standpoint of style. It is not necessary that teachers in our high schools should be able to secure from their pupils a definition or an analysis of style, but it is necessary that unconsciously the selections

which are taken up in class should tend to develop a sense of this somewhat intangible attribute.

The reader of Hawthorne's *Twice Told Tales*, for example, should inevitably come to feel that in the way Hawthorne constructs his sentences, in the skill which he shows in the selection of his adjectives and adverbs, in his secured effect of euphony, in his choice and arrangement of details — in all this, the pupil should feel that there is manifest throughout a shrewdness of design and an expertness of touch that are persistently shaping the excellence of the whole, and giving in consequence a feeling of artistic delight. And when the pupil turns from the *Twice-Told Tales* to George Eliot's *Silas Marner*, he should be able to discover that the methods of the two writers are different, and that this difference is a desirable and natural result of two marked individualities.

The pupil should gradually learn from the study of these carefully chosen books some of the more easily discernible elements of style — such as correctness, terseness, beauty, force, definiteness, resonance, and variety. He should learn to distinguish these qualities in order to secure the feeling of satisfaction which perception brings; furthermore, he should gradually be able to re-fashion some of these elements and infuse them into his own writing. Perhaps he has read, for example, one of the closing paragraphs of *The Mill on the Floss* — the passage that closes the account of the drowning of Tom and Maggie: —

The boat reappeared — but brother and sister had gone down in an embrace never to be parted; living through again, in one supreme moment, the days when they clasped their little hands in love and roamed the daisied fields together.

No sympathetic reader can fail to note the rhythmic beauty of the lines; and to note this is one step toward the attainment of ease that he covets in his own unformed style. And even if the more subtle qualities of style should wholly escape the pupil, there must almost inevitably come to the learner some well-defined notions of correctness and variety that invite approval and stimulate imitation. Always the reading selection is the handmaid of the composition work. As society is now constituted, the first step toward excellence is the perception of excellence in others. After this comes imitation; and after this, original creation.

4. The fact that style forms a valuable consideration suggests further that certain literature should be included on account of the direct help it offers to the concurrent work in composition. As will be pointed out later, Irving and Hawthorne are of particular help in the earlier years, and Palmer's *Self-Cultivation in English* in the later years. Webster and Burke aid materially in original orations and in original argument. The study of certain poems may incite a class to undertake the writing of simple lyrics.

5. The trend of choice should generally favor the classics. Almost every one nowadays is an avowed progressive, but many of us are progressives with a

certain well-defined qualification. We wish to make haste slowly; to advance — but to advance with caution. Popularity is not necessarily synonymous with excellence; and the popular craft of the day may be the archaic derelict of the morrow.

We are hearing much current talk about the element of interest; and of course we all know that interest is the first essential to instruction. But there is a striking difference between the slowly aroused interest in things of sturdy and permanent worth and the interest that flashes in a transitory gleam. It is easier to read a modern popular novel than a play of Shakespeare's, but the value in the latter instance is likely to be proportionate to its difficulty. Wealth may sometime be secured by placer mining, but the bulk of the world's gold is embedded in quartz. The tendency of the classics, moreover, is to develop a true literary taste, to set unconsciously before the reader a safe norm for judgment. Temporarily this norm may seem a bit too high — even impossible; but it inspires a reach in the right direction, and time and maturity establish the correctness of the standard.

One other argument in favor of the classics may be noted. Since the pupil is more likely to select the easy and the current on his own initiative, economy and efficiency of teaching-service urge emphasis upon the selection of the more difficult and the more permanent; for the currently popular are more likely to be read anyway. And as it is these classic selections that

require the most skillful aid and the finer attention, they should receive particular stress in school. Reasonable difficulty of the selection, then, combined with the favoring judgment of the past, and confidence in a maturing taste, — these should be determining factors in the selection of literary material.

6. The easy and the modern have their legitimate place, for the selections must be adjusted to the mind and taste of the pupils. The preceding section needs such a qualifying sentence as the foregoing. With the admission of the foreign pupils into our schools and with the concurrent tendency to dip down into the unlettered strata of modern society for a vast and steadily increasing influx into our high-school population, there comes an insistent demand for readjustment. The English course must, in specific communities, be re-formed and re-graded. The reading selection must be closely enough connected with the daily life and the habitual thought of the pupil to secure his attention and to create a hand-hold for his climbing interest.

It is such conditions and such facts as these that justify in our modern high-school English courses — particularly in the industrial and the vocational high schools — such books as Coe's *Heroes of Every-Day Life*, Parton's *Captains of Industry*, Lane's *Triumphs of Science*, Lane's *Industries of To-Day*, Husband's *America at Work*, and Bolton's *Girls Who Became Famous*.

And furthermore, the purely academic and classical high school should not ignore the modern note. Modern literature reflects life as we are living it to-day. Its problems are our problems and its emotions our emotions. And because of this inviting intimacy the present-day writers, voicing their notions in the current magazines or the modern books, quickly win our interest; and if they are wise, they ultimately enlarge our idealism. In addition to this, they redirect our thought to the fact that literature is all the while in the making, and the emerging author of to-day may become the accepted classic of to-morrow — just as Matthew Arnold in his own time was accepted as classic. It is worth our while to introduce into our regular work the study of certain well-selected magazines and newspapers. This periodical literature is in close and vital touch with current throbbing thought. Oftentimes it treats, in a lucid, stimulating, and systematic manner, the ideas that the high-school pupil only vaguely perceives. To bring to the attention of our boys and girls this clarified expression should be one of the cherished functions of this modern English course.

7. Individual teachers should be granted special privileges in the selection of reading material. If a teacher has developed a special liking for a certain author or selection, it will often be the part of wisdom to encourage this teacher to depart from the regular plan outlined and allow him an opportunity to take up with his pupils this favorite selection. A teacher in

one of our Middle-Western high schools was a great admirer of William Morris — particularly his *Sigurd the Volsung*. Now, there are many literary selections that under the guidance of an ordinary teacher might have proved more stimulating to high-school juniors, but keen enthusiasm for this poem in the soul of the teacher almost uniformly aroused a corresponding enthusiasm in her classes. For this particular teacher *Sigurd the Volsung* was a wise selection; for another teacher it might have been unwise. The test in this case, of course, was the teacher's enthusiasm for the study; and it was worth while for the administrators of the school to extend special effort in securing an expensive text for those particular classes.

And the converse is equally true. A particular crotchet in some teacher may blind her to the beauties of Blackmore's *Lorna Doone* and render her teaching of the novel futile or pernicious.

The conclusion is obvious: to adhere rigidly to a formulated course is to miss, on the one hand, the opportunity to make use of the potential enthusiasm of the teacher, and to run the risk, on the other hand, of spoiling for a class a worthy book because its message and tone clash with the temperament or the crotchet of the biased teacher.

8. The English course should provide a variety of literary types. A true education encourages a versatility of tastes and offers a considerable range of material. This variation and breadth are particularly

desirable in the English course. The National Conference on Uniform Entrance Requirements in English names six distinct groups: (1) the classics in translation (including the *Stories of the Old Testament*, the *Odyssey*, the *Iliad*, and the *Æneid*); (2) the Shakespeare group; (3) prose fiction; (4) essays and biography; (5) oratory; and (6) poetry. And of course many of these are capable of various subdivisions.

We need all these varied types of literature in order to give to our pupils some conceptions of the comprehensiveness of our literary storehouse. But we need it for a stronger reason — we desire to let them test their own tastes in these different realms, and, with proper limitations, to find in the type they like best, their keenest pleasure and their highest inspiration. Poetry of intangible texture may offer no allurements to the stalwart youth just arrived from the farm, the shop, or the football field. Very well. Try a story or a novel or an essay that offers valuable information. Get some grasp on the boy's native interest; lead him to see strength and beauty in unsuspected realms. He is not necessarily averse to English study simply because Keats's *Ode to a Nightingale* has just now no message for him. *Treasure Island* may have. Start with that and lead him elsewhere. And the girl whose innate interest is in poetry, needs just as much a guidance into other realms — into the realm of the essay, for example, where thought dominates over emotion and where logic is more significant than fancy.

Nor is the desire to include these varied types dictated alone by the desire to arouse an undeveloped interest and the desire to balance an over-developed interest. True culture demands an acquaintance with all these literary forms. If we want our pupils to know the best that has been known and thought in the world we shall need to guide them into these different realms. They should find, moreover, that their own varying moods will at one time select poetry, at another time fiction, at another a still different type. The teacher with all these varied types within easy access is like an organist at the console. With pipes and keys at his command his skill can summon forth whatever melody the occasion invites. A similar privilege may await the pupil.

9. The student should be introduced to literature displaying various moods. Differing from the question of varied types, but oftentimes dependent partially upon them, is the question of varied moods. Our natures are so constructed that they cannot long enjoy any art appeal that dwells too long upon the same mood; we yearn for relief, whether it be from continued tragedy or continued comedy. The literature adjustment should therefore allow this relief by providing selections of varied moods. We should welcome to our course such elements as the mystic, the fanciful, the whimsical, the idealistic, the realistic, the supernatural, the spiritual, the tragic, the comic, and all the manifold human phases that the great masters have

portrayed. It is especially desirable that we should not ignore the humorous. We should not be so immersed in the seriousness of our work as to let earnestness of endeavor prevent frequent and adequate pause upon the humor displayed.

10. The acquired reputation or the historical significance of a particular book may sometimes suggest its inclusion in the course. It often happens that a book has acquired a reputation which is out of proportion to its current appeal. Such a book is Bunyan's *Pilgrim's Progress*. Contrasted with such a novel as Dickens's *Tale of Two Cities*, the interest in *Pilgrim's Progress* is slight; but its fame suggests that we give it some attention. We discover, when we do this, that the simplicity of its style, its evident earnestness, and its vivid portrayal of incident are elements that still win the quiet and tempered approval of the high-school pupil. The pupil learns, moreover, that the book has had a tremendous influence on world thought and on world life, and he is usually glad that his attention has been directed to those elements in the story that have now this general approval.

Again, such a poet as Pope has but scant interest for the student in our modern secondary schools. Yet Pope's place in literary history is so secure and so significant that to ignore his work entirely would be to leave the pupil unacquainted with one of the controlling forces of the Queen Anne period. In some schools, however, matters more elementary demand so much

more time and deserve so much more attention that it may often be wiser to omit from the course such authors as Bunyan or Pope.

11. The literary selection must breathe the right ethical and social message. All the other postulates in this enumeration are of little value if throughout the choice the one controlling motive has not been the stimulation of the pupil's moral nature. Our most important task in teaching is the building of character, and our most effective agency is the literary selection. Pupils may not enjoy abstract preaching — especially if it is directed straight at them. On the other hand, they delight to see, upon the stage of action, right in contest with wrong. The open and the straightforward methods that the hero employs win quick allegiance and constant sympathy. In such contests as these, and in a thousand other ways, the men and women who have written books have unconsciously strengthened the moral fiber of their readers; and who can gainsay the aid such examples have proved? To have these matters talked over sympathetically in class, to call out the views of the various members, to invite their confidence, and to offer them guidance — what English teacher does not cherish this as the best portion of his chosen work?

It is not to be assumed that the many principles here set forth are all applicable to each individual school. Conditions differ so widely that universal application of all these suggestions is not possible. Each school

must work out its own course, getting what help it can from the general experience of a larger group, but making its decision with local conditions prominently in mind. The decision of to-day, however, will alter with the changing conditions of to-morrow.

2. The proper placing of literary material

When we have established the principles that shall govern our choice of literary material, there still remains the very insistent inquiry concerning the distribution or placing of our selections. We wish to teach such varied types as the drama, the novel, the short-story, the letter, the essay, the biography, the oration, and the various forms of poetry. We wish also to teach something about the men and movements that gave character to American and to English literature. Furthermore, we wish to meet appropriately and opportunely the lawful demands of life and the lawful demands of the colleges. Urged by these complex motives what shall direct our decision? There are four considerations that aid us in the arrangement: (1) adjustment to the degree of maturity; (2) choosing selections that will aid the composition work; (3) providing for alternatives and variety; and (4) chronological sequence.

1. The simplicity of childhood welcomes simplicity of utterance, and if we are selecting material for the twelve-year-old of the six-year high school or the fourteen-year-old of the four-year high school we shall

keep prominently in mind this element of simplicity. We shall remember at the same time that it must not be too simple — not so simple in grasp as to incite no reach; not so easy as to develop no brain fabric. The normal taste of these earlier years favors the simple narrative full of rapid action and stirring adventure and dominated by the kind of elemental passions so admirably depicted by Cooper, Stevenson, Scott, and London. Then, as the pupil advances in his course, he will accept the various sorts of literary material that accords with his developing thought and emotion.

For the first years of the high school some schools find it profitable to make their selections largely from American literature. They do this because they wish to acquaint their students with the main trend of our literary development and to study the men who have contributed most liberally to this enrichment of national culture. Before this work is summarized in the tenth grade, the teacher wishes the pupil to know something of such men as Cooper, Irving, Hawthorne, Longfellow, Whittier, Bryant, Poe, and Lowell.

Another principle of selections for these earlier years — particularly the tenth grade — is emphasis upon patriotic ideals. We have in Lowell, Lincoln, Whitman, and Emerson splendid utterances that stir our young people to a perception of this patriotic and social ideal. Lessons of commanding import may here be most profitably taught. At this critical age our boys and girls are just entering into their initial young

manhood and womanhood. The boy is restive if not rebellious, the girl is full of sentiment if not of sentimentality. It is therefore necessary that the literature should, with the strength of its appeal and the nobility of its challenge, direct these boys and girls into the safe paths that lead up to a more commanding outlook. Wise reading and discussion of these patriotic and social messages are here our most valuable guides.

As the pupil grows older, such appeals as come from the reading of *A Tale of Two Cities*, *Silas Marner*, *Henry Esmond*, *The Idylls*, *Coriolanus*, and *Macbeth* become strong; they inspire and arouse all the finer sensations of their maturing natures. The sacrifice of Sydney Carton, the complexity of Beatrice Esmond, the indecision of Godfrey Cass, the bravery and pride of Coriolanus, the tragedy of Macbeth's unworthy ambition, and the varied feelings that manifest themselves in the experiences of Lancelot — all these make their deep impress and call out appropriate stricture or approval. We see earnest youths and maidens attempting to keep themselves erect by earnestly cherishing those ideals which their literature assignment supplies.

2. At the same time that we are studying literature, we shall, all through our high-school course, want to make the literature work pay its constant but incidental tribute to the composition work. We shall accordingly find it profitable, in the earlier years of the high school, to make use of the simpler work of

Irving and Hawthorne and Poe. *The Sketch Book*, *Tales of a Traveler*, *Bracebridge Hall*, *The Wonder-Book*, *Twice-Told Tales*, *Mosses from an Old Manse*, *The Gold Bug*, and *The Purloined Letter*, provided the novelty has not been worn away by their use in the grammar grades, will here be a valuable aid. While we shall never lay so much stress upon the composition elements as to destroy appreciation of the literary elements, we shall, nevertheless, allow this mutual help to influence the choice of our literature throughout our course. In the eleventh or twelfth grade, for example, when our boys and girls are somewhat surer of themselves, they may be given harder tasks. They are usually prepared to enter upon a more serious study of English literature and to grapple with more difficult composition problems. The reading of the longer essays and poems will not look so ominous and baffling, and the long composition will not seem so impossible. Many high-school teachers have found that the study of Palmer's *Self-Cultivation in English* is at once a challenge and a stimulus to students in the eleventh grade. The thought and the vocabulary are a trifle difficult, but the message incites them to greater mastery of English. It affords, moreover, by its faultless structure, a model of great value in the writing of a long essay.

3. We should so arrange our materials as to avoid tedium — prolonged delay upon any one literary type or mood. Attention to this principle of variety will

therefore help to direct the distribution of the selected literary material. We shall not want to spend one year upon Shakespeare, another year upon lyric poetry, another year upon the drama. We shall want to include all these types in our course, but we shall not delay too long upon any one. Other conditions permitting, alternation between prose and poetry is usually desirable. It is equally desirable, too, that there should be, as we previously pointed out, frequent variation in the moods of the literary selection. Hawthorne and Poe should not, as a rule, be studied in immediate sequence.

4. The study of English literature in the senior year can be more systematically carried out by trying to follow the men and movements by centuries. A word about conditions preceding the fourteenth century, a pause on Chaucer, a brief mention of Malory, that recalls his influence on the *Idylls*, and then we are within that rich domain of the Elizabethan age with all its varied phases — wit, badinage, subtlety, chivalry, flattery, brigandage, piracy, adventure, necromancy, scholarship, charlatanism — these and a hundred more faults and virtues boldly displayed on a huge sixteenth-century *étagère*. We shall delay longest upon Shakespeare and then shall go on to Milton, Dryden, and the eighteenth century. We must not, however, delay so long that we shall have to neglect or slight the master men of the nineteenth century — Wordsworth, Lamb, Coleridge, Shelley, Keats, Byron, Car-

lyle, Macaulay, Browning, Tennyson, and Arnold. Browning may be made the greatest eye-opener of them all. The power of literature will be shown in an entirely new display, and vice and virtue will be seen under more microscopic and more intelligent scrutiny. But each of the other great men of the Victorian age will likewise be studied long enough to reveal his most obvious characteristics.

The result of the senior year's study should be to give the student a clearer chronological view of English literature, to set into clear perspective the relative importance of the various men, the significance of the more prominent movements, and — most important of all — to develop in each pupil a higher valuation of the æsthetic and ethical appeal in English poetry and in English prose.

After all this is said, however, it must be freely admitted that the ultimate controlling force in literature teaching is — as it has been so often disclosed — the personality of the teacher. Following the very safest principles and guides, the teacher without force and magnetism may fail; violating the same safe principles and guides, the teacher with commanding individuality may, by the very power of his genius, succeed with any book he selects and by any method he adopts. But by following the safe principles, the forceless teacher may be saved from complete failure and the forceful teacher may be led to supreme success.

The enumeration and the discussion of these principles that may properly influence the selection and distribution of literary material will not solve the problem for each administrator of a given English course. Such is not the design. The comment is intended merely to arouse inquiry and direct individual judgment. Where each school has its particular problems, — oftentimes conflicting and intricate in the extreme, — it is impossible that any set of directions, however detailed and comprehensive, should provide a definite plug for each definite socket. Such a scheme would forestall thought and crush initiative. It is our hope that some of these ideas may implicitly contain a germ of truth or incentive which each framer of an English course may develop into explicit form — a form that bears the token of a personal struggle and a personal triumph.

CHAPTER VIII

THE TEACHING OF POETRY, WITH PARTICULAR ATTENTION TO THE LYRIC

THE charm of poetry is so subtle and so illusive when we try to capture it and subject it to analysis, that many find their most baffling task to be the teaching of the lyric. They sympathize with that admirer of Browning's *Abt Vogler* who was asked to explain the passage: —

And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.

“Why,” this admirer answered in some surprise, “there ’s nothing to explain; it ’s all there.” To those pupils of quick and undeviating instinct, it is *all there*, and no word of comment or explanation need be spoken; but to many in the class the elements of beauty are so unreal, so unsubstantial, so far aloof from the channeled grooves of thinking and feeling, that the task of teaching appreciation of lyric beauty is fraught with unusual difficulties and perplexities. To lessen some of these difficulties and to reduce the possibility for failure, there is need for the most careful inquiry. The several suggestions here offered may possibly be of some help if readjusted to the conditions of the individual class or school.

1. We must, in the first place, ascertain the present poetical taste of our groups and start our work from the pupils' plane. Teachers too often make the mistake of trying to impose their own matured tastes upon an undeveloped class. This is particularly fatal in teaching lyric poetry; the charm of the selection must win its insinuating way to unopposed approval. It will be difficult to select at the beginning of the autumn work anything too simple. Something from Eugene Fields or James Whitcomb Riley will be suitable and will be almost sure to interest the entire class. The thought and feeling dominating the poems of these two men are appropriate and safely within the comprehension of all. The poetical expression is almost invariably faultless in its easy technique. Other poets — Whittier, Longfellow, and Bryant — offer, of course, selections of equal simplicity and charm. Our teaching skill in the beginning lies in the wisdom of our choice.

2. We may, in the very beginning, assume that the poetical appeal is universal. Some boys may feel — or affect to feel — an aversion for poetry. But this feeling is usually due to the fact that teachers have tried to impose upon them something too fragile, or too involved, or too mature. By reading the right selection — something swinging and something concrete — the teacher will be able to escape the subjective and make the pupil see that after all there is something appealing in verse and that a dislike for

poetry is just as abnormal as a dislike for music. Nature, it must be remembered, has provided for sympathetic response to simple rhythmic expression; to keep this in true and exact equipoise we must remove all disturbing influences and give the instrument of appreciation free and unrestricted play.

3. Dwell long enough on rhythm to convince the class of its basic design and worth in poetry. With the more mature classes it may be interesting to call attention to the fact that this rhythmic quality was early recognized as one of the joy-contributing sensations in nature; it was felt to exist in the swaying branches of the willow tree, the ebb and flow of ocean tides, the slowly varying phases of the moon, and in the thousand recurrent pulsations in the universe of sound. Primitive man re-created it first in dance and song and chant, and from these manifestations poetry naturally emerged. External nature met an impulse in human nature — and there came the inherent demand to throw sound into recurrent accent and strike a satisfying *tempo*. The sounds may come to us in jumbled form or in sedate monotony, and at once our instinctive effort is to secure a tuneful cosmos from the untuneful chaos. Thus, if you listen long enough to a cataract you may usually catch the hidden, lurking cadence that brings abundant pleasure. You will even create some sort of gratifying variability from the absolute regularity of the ticking of a clock. It is therefore easily apparent that when words

are set into rhythmic order, they need carry no important sense content in order to secure a welcome — more particularly if the recipient be primitive or juvenile in his tastes. This the popularity of Mother Goose melodies and the counting-out jingles abundantly prove. We still find a quiet sort of joy in repeating such rhymes of our childhood as this bit of nonsense: —

Hickory, dickory dock,
The mouse ran up the clock.

Or the following counting-out rhyme: —

Eni, meni, mini moe;
Catch a feeny, fini foe;
Mamma nuja, papa tuja;
Ric, bic, ban, doe.

As long as we are human we shall extract a certain joyful response from that line of outlandish Greek in which the genius of Aristophanes imitated the rhythmic croaking of the frogs, and thus successfully anticipated by approximately twenty-two hundred years the dithyrambic note in the modern college yell: —

Brecheche, kex, koax, koax, brecheche, kex, koax, koax.

The words, however, may be good words and sensible, and still in combination be as inane, yet rhythmically satisfying, as this counting-out doggerel or this Greek imitation. Note, for example, the effect of the following: —

Come flit in the filmy fortnight,
With gowns all gray with gore;
While sea-horses bleat in the barley,
Or browse on the cellar door.

Although this is pure nonsense it nevertheless gives a certain rhythmic satisfaction because the *tempo* is absolutely correct — just as the *tempo* (if nothing else) is always faultless in ragtime. No poet of our own century has recognized this principle more fully than Kipling. Witness this from the *Barrack Room Ballads* : —

So 'ere's to you, Fuzzy-Wuzzy, at your 'ome in the Soudan:
You're a poor benighted 'eatthen, but a first-class fightin' man;
So 'ere's to you, Fuzzy-Wuzzy, with your 'ayrick 'ead of 'air —
You big black boundin' beggar — for you bruk a British square!

When in Dryden's *Ode in Honor of St. Cecilia's Day* we come to a higher type of poetry than these foregoing passages, though the attempt is still deliberately imitative, — the imitation of musical instruments, — we are still within the willing thralldom of rhythm : —

The trumpet's loud clangor
Excites us to arms,
With shrill notes of anger
And mortal alarms.
The double, double, double beat
Of the thundering drum
Cries, "Hark! the foes come:
Charge, charge, 't is too late to retreat!"

But rhythm reaches its highest poetical function, as will later be explained, when it passes beyond the pale of deliberate imitation into the nobler realm of suggestion. Southey's imitation of the turbulence of the cataract of Lodore is clever — clever by a certain obvious *tour de force*; but Tennyson's magnificent re-creation of the placid and quiescent in *Crossing the*

Bar is accomplished by a finely wrought suggestion, through harmony of tone and balance, that genius alone could compass and direct. And those of us who love the sounds of the shore — sweet though in sadness — will read with recurring pleasure this stanza from Thomas Bailey Aldrich's *Voices of the Sea*, with its slowly beating rhythm suggestive of the constantly repeated advance and recession of ocean waves: —

In the hush of the autumn night
I hear the voice of the sea,
In the hush of the autumn night
It seems to say to me —
Mine are the winds above,
Mine are the caves below,
Mine are the dead of yesterday
And the dead of long ago.

It is by lingering upon such passages as these which we have been quoting that the student will be insinuatingly led into the appreciation of the rhythmic beauty of poetry.

4. The relationship of rhyme to poetry must be dwelt upon — especially with the more mature classes. There is something in our inner being that impels to order and regularity. Rhythm, with rhyme as its accompaniment, becomes more obvious, and the flow of its recurrent syllables grows more distinct and emphatic. But rhyme does more than clarify and emphasize rhythm; it creates a new euphonic interest. Pleasure results when the mind, instinctively adjusting itself to the perceived device, has its sense of anticipation gratified. The effect is most quickly realized

when the rhyming words come close together, as in our juvenile verse: —

Old Mother Hubbard
She went to the cupboard.

Recently one of our freshmen in the high school threw his tribulations into a somewhat similar rhyme scheme: —

Hully gee! If you were me,
Freshman, in Division C,
Had to write an English theme,
Could n't get a single gleam;
What in thunder would you do,
As you thought the matter through,
What in *thunder*, *would* you do?

This same easy flow, however, is apparent in lyrics of even the most elevated type; like this from Shelley:

Arethusa arose
From her couch of snows
In the Acroceraunian mountains, —
From cloud and crag,
With many a jag
Shepherding her bright fountains.

As civilization advanced and as the taste for recitation grew, more elaborate rhyme schemes were introduced. It was an easy transition from the couplet to the quatrain rhyme, illustrated by the simple ballads: —

As Robin Hood in the forest stood
All under the green-wood tree,
There he was aware of a brave young man,
As fine as fine might be.

From this the development continued, aided by the Renaissance movement and the accompanying

interest in Greek and Latin meters, to such elaborate forms as the Spenserian stanza, the Pindaric ode, and such fixed forms as the sonnet, the triolet, the villanelle, the rondel, the rondeau, the ballad, and such other elaborations as English, French, and Italian ingenuity could devise. Suffice it to say, however, that interest in these more intricate forms is confined to specialists and those interested in technique. The general public has always preferred the simple rhyme scheme with the easily anticipated recurrences. The same thing has happened here as always happens — the moment art begins to exist for its own self, and not as a means to a nobler ethical or æsthetic end, it loses itself in overadroit ingeniousness or in highly wrought elaboration, and in the process alienates its natural *clientèle*. The listener who has his attention unfortunately directed to the wonderfully clever artifice of the verse at once begins to lose the thought of the poem. It is far better, then, to ignore rhyme entirely — as Collins did in his *Ode to Evening*, as Matthew Arnold did in *Rugby Chapel*, as the best *free-verse* writers are doing — than to employ it merely for deft refinement and technical complexity. But when simply and skillfully used, rhyme is unquestionably one of the poet's most efficient tools.

5. Teach only the more important metrical and stanzaic forms. As it is always the spirit rather than the form of matter that we wish to bring out, we shall habitually find it best to pause briefly upon metrical

and stanzaic forms. Most teachers prefer to teach only the four most commonly used metrical feet; iambus, trochee, anapest, and dactyl. The number of feet in the line is most simply distinguished by number merely. If there are five iambic feet, pupils may simply call the line *iambic five*, though the Greek equivalents are not difficult and some teachers like to teach them. Of the various stanzaic forms it will be sufficient to teach only the *quatrain*, the *heroic couplet*, *blank verse*, *Spenserian stanza*, *terza rima*, and the *sonnet*.¹

6. The older pupils may be taught something of the value of tone color. This element — or quality rather — is variously known as *onomatopœia*, *tonality*, or *tone color*. It has to do with the subtle accord and nice correspondence of sound to sense. Sometimes the effect is so delicately diffused that it is like the wafted odor of the pastoral eglantine, or the aroma arising from the spiced dainties brought from silken Samarcand, or the traditional flavor of Chian wine.

We feel it in Tennyson's *Morte d'Arthur* in the bold answer of Sir Bedivere: —

I heard the water lapping on the crag,
And the long ripple washing in the reeds.

We catch the melody of it in Dryden's *Ode in Honor of St. Cecilia's Day*: —

¹ For full information upon these technical points cf. Brander Matthews's *A Study of Versification*. Houghton Mifflin Company.

The soft complaining flute
 In dying notes discovers
 The woes of hopeless lovers
 Whose dirge is whispered by the warbling lute.

Again its presence pervades the chorus of Swinburne's *Atalanta in Calydon* : —

When the hounds of spring are on winter's traces,
 The mother of months in meadow and plain
 Fills the shadows and windy places
 With lisp of leaves and ripple of rain.

And nowhere is it more subtly conveyed than in Tennyson's matchless lyric, *Crossing the Bar*.

An examination of the mechanism of those passages which are rich in tone color reveals the potential art in vowel and consonantal arrangement. The softer sounds and the quieter moods are won by the long, open vowels in combination with the liquid consonants, *l*, *m*, *n*, and *r*. Note the effect in Swinburne's elegy, *Ave Atque Vale* : —

Shall I strew on thee rose or rue or laurel,
 Brother, on this that was the veil of thee?
 Or quiet sea-flower moulded by the sea,
 Or simplest growth of meadow-sweet or sorrel,
 Such as the summer-sleepy dryads weave,
 Waked up by snow-soft sudden rains at eve?

In contrast to this melodious effect, turn to Tennyson's translation of the Anglo-Saxon poem, *The Battle of Brunanburgh* and note that the tone desired is harsh and chaotic; this is secured by the short, closer vowels in combination with the hard consonants: —

Many a carcase they left to be carrion,
 Many a livid one, many a sallow-skin —

Left for the white-tail'd eagle to tear it, and
Left for the horny-nibb'd raven to rend it, and
Gave to the garbaging war-hawk to gorge it, and
That gray beast, the wolf of the weald.

We catch the spirit of the bleak winter as we listen to Robert Burns reflect his sympathy for the *ourie cattle* in the cheerless season: —

When biting Boreas, fell and dovre,
Sharp shivers through the leafless bower;
When Phœbus gies a short-lived glower
Far south the lift,
Dim darkening through the flaky shower,
Or whirling drift.

7. Call attention to the wonderful power of concentrated but restrained passion. The power of poetry becomes greatest when the poet's spiritual emotion is most intense. At certain rare moments genius has bequeathed to our bards certain wonderful moods or ideas and has wedded them with such inevitable phrasings that the resulting passages are laden with a rapturous intensity that is but dimly conscious of sensory imagery or objective beauty or any close association with the carnal and the actual. Instead, it escapes into an ill-defined but very wondrous spiritism — the mood that Poe defined as the “elevating excitement of the soul.” It is spiritual exhalation of the highest order. To extract such lines from their context and induce them to convey the intensity which inheres in their natural place is impossible. But some of the lines are so transcendent that their resident potentiality is felt even in their isolation.

When Mildred Tresham, the fourteen-year-old heroine of Browning's *Blot in the 'Scutcheon*, comes to the terrible realization that in her passionate love for her betrothed she has surrendered her maiden virtue, she voices her anguish in these simple words: —

I was so young!
Beside, I loved him, Thorold — and I had
No mother; God forgot me: so, I fell.

Simple, tragic, terrible — all compassed and revealed in these intense lines.

Matthew Arnold has called attention to that vividly significant line in Wordsworth's *Michael* that suggests in so short a space the mood which the old shepherd, sorrowing for an absent son, felt as he goes out to try to finish the building of the sheepfold wall which father and son had begun together. The desolate countryman surrendered to his mood, —

And never lifted up a single stone.

When we have read through Milton's *Paradise Lost*, and have followed Adam and Eve through their moments of happiness, temptation, and sorrow, we come finally to that tragic close which recounts their expulsion from the Garden in a passage whose very restraint intensifies the emotion: —

Some natural tears they dropped, but wiped them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide:
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way.

When William Wordsworth in retrospect looked out of his college window in Cambridge and saw, in the yard below, the chapel that contained the statue of Sir Isaac Newton, he thought of all that this great man had accomplished in the realm of science. As the poet gazed in fancy upon that chiseled face, the generated ecstasy of the poet linked itself with the power of immortal phrasing, and he wrote: —

Of Newton with his prism and silent face,
The marble index of a mind for ever
Voyaging through strange seas of thought-alone —

Such passages as these, and scores of others that we might select, reflect an unusual power of spiritual insight, combined with an artist's phrasing skill. There results that inevitable touch which gives permanent literary value. And to bring to the young student an appreciation of these values, to teach him a reverence for them, to guide him in such a way as to make his soul delicately responsive to their appearance in the new as well as to their reappearance in the old — this is the high privilege of the teacher of literature.

8. In cultivating appreciation, few things are more helpful than deliberate pause upon phrases of special felicity. It is a mistake to assume that all manifestations of beauty will be perceived by the pupil. It has been said that it required a Ruskin to teach the English people a real appreciation of the beauty of cloud effects. We should encourage a fitting pause upon

phrases of unusual beauty or effectiveness. These phrases may be marked by wondrous euphony, as in Poe's lines —

To the glory that was Greece
And the grandeur that was Rome;

or by a single suggestive epithet, as in Arnold's *Self-Dependence* —

From the intense, clear, *star-sown* vault of heaven;

or by deft portrayal of a detail, as in Meredith's picture of the swallow, in *Love in the Valley* —

Swift as the swallow along the river's light,
Circling the surface to meet his mirrored winglets;

or by a happy touch of enchantment, as that felt in that portion of the *Ode to a Nightingale* which describes the power of the bird's melody —

that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faëry lands forlorn.

Such passages as these supply the student with some of the norms of which Arnold speaks in his essay on *The Study of Poetry*. They direct attention to the skill which master craftsmanship may compass, whether by the power of genius or by attained skill. By calling attention to the effectiveness of such concrete passages as they occur in the reading, the teacher will be establishing standards of taste and judgment. We shall take earnest precaution that the process is not carried so far as to entangle the students "in the cobwebs of the schools."

9. Emphasize the poet's power to make us imagine wide extents of space. Coleridge writes of the Ancient Mariner as being

Alone on a wide, wide sea
So lonely 't was that God himself
Scarce seemed there to be.

Milton gives us that magnificent conception of the

wandering moon,
Riding near her highest noon
Like one that had been led astray
Through the heavens' wide pathless way,
And oft, as if her head she bowed,
Stooping through a fleecy cloud.

Bayard Taylor expressed this largeness of view in his apostrophe to the clouds: —

Bathed in the tenderest purple of distance,
Tinted and shadowed by pencils of air,
Thy battlements hang o'er the slopes and the forests,
Seats of the gods in the boundless ether,
Looming sublimely aloft and afar.

Barry Cornwall notes this same enlarging sense in the sea: —

the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds; it mocks the skies;
Or like a cradled creature lies.

Once the reader is made to see in his mind and to feel in his soul the invigoration that comes with this enlarged vision, he will begin to have that high reverence for creation which is the necessary accompaniment of appreciation of poetry.

10. Consider carefully the individual approach to each assigned poem. The teacher who does not take particular pains in the assignment of the work and determine the best method of attack, is pretty sure to fail in his endeavor to arouse enthusiasm for his work. Many poems, such as *The Star-Spangled Banner*, *Highland Mary*, *Kubla Khan*, and *Hervé Riel*, were composed under special circumstances and have therefore an external interest that to some members of the division will perhaps make a stronger appeal than does the internal interest. It is worth while to tell the class — or send them to a source where they themselves can read of it — the simple account that Mrs. Shelley gives of the skylark that suggested to Shelley the theme and spirit of his delicate lyric: “It was on a beautiful summer evening, while wandering near the lanes whose myrtle hedges were bowers of fireflies, that we heard the carolling of the skylark which inspired one of the most beautiful of his poems.” Or refer the pupils to Tennyson’s biography (written by his son) to learn the interesting external facts about *Crossing the Bar*.¹

In a stimulating discussion of this same theme Professor H. G. Paul, of the University of Illinois says: —

In preparing to discuss Rossetti’s *Blessed Damozel*, I have given pupils Mr. Hall Caine’s well-known statement regarding Rossetti’s indebtedness to Poe’s *Raven* and have asked for a comparison of the two poems. Then, too, the teacher may occasionally suggest some source of a lyric and ask for

¹ *Alfred Lord Tennyson: A Memoir by his Son*, vol. II, p. 366.

a comparison between the poem studied and this source; as, for example, What does *Il Penseroso* owe to the song in Fletcher's *Nice Valour*? or, What was Vaughan's influence upon Wordsworth's great Ode? or, How did Sidney expand his beautiful *My True Love Hath My Heart*, which he enlarged to a sonnet and inserted in the text of his *Arcadia*; and did he thus improve it? Again, questions which send the pupil to a larger text, and thus tempt him to further reading, are especially worth seeking and using. Thus, such lyrics as *Where the bee sucks* may induce even the lazier members of the class to spend some time with *The Tempest*. I have frequently enjoyed asking pupils studying Shakespeare's lyrics, whether the singer of *Take, O take those lips away*, is a man or a woman; then, after allowing the discussion to wax warm for a while, as it invariably does to send them to *Measure for Measure* for the answer.¹

Where there is nothing of this sort to beget an interest, the pupils may be asked to write out one or two salient impressions of a poem, to compare or contrast two poems, to ascertain any resemblances that may exist between this poem and some novel or short story, to write the substance of a short poem out in prose and question why the ideas were put into metrical form — any specific demand that will stimulate intelligent reading. I have frequently aroused the more lethargic by some such specific assignment as this: "In a letter to one of your intimate friends who has not read the *Ode on a Grecian Urn* write such a comment as will give him a clear idea of the poem and will make him wish to read it."

¹ Bulletin of the Illinois Association of Teachers of English, November 15, 1915, and *The English Journal*, October, 1912.

11. Bring out the central thought or emotion. While the lyric is by its very nature concerned vitally with the portrayal of emotion, we must not ignore the thought appeal. The *Ode to the West Wind* is emotional in the extreme, and appreciation of its poetry requires a sympathetic understanding of feelings that dominated Shelley while he wrote. But this does not deter us from an examination of the intellectual notion that lies at the base, and to the discovery of this we may therefore address our direct inquiry. Analysis shows us that Shelley, feeling the restrictions that chain his proud and tameless spirit, asks help and release from the West Wind, who is near enough like him in passion and spirit to sympathize and understand. Shelley's prayer is that the West Wind will be the messenger that will carry his poetical ideas to all mankind.

The thought is in itself not difficult for the pupil, but for interpretative purposes it needs to be shorn of some of its more elaborate phrasing. Understanding this thought we can better understand the poet's emotion.

12. Some pupils will be interested in discovering possibilities for the topical division of certain poems. Such a poem as Shelley's *To a Skylark*, or his *Ode to the West Wind* are rather easily reduced to topical form. The thought is developed with mathematical precision, as is easily seen in analysis. I am reproducing the analysis I have used elsewhere.¹

¹ *Selected Lyrics*, R.L.S. no. 218, pp. 124, 127.

To a Skylark

Lines 1- 30: The surroundings and the song.

31- 60: The bird described by similes.

61- 80: The reasons suggested for the bird's happiness and joyous singing.

81-105: The happiness of the bird contrasted with the unhappiness of men.

Ode to the West Wind

Stanzaic Group I: The effect of the wind upon the leaves.

Stanzaic Group II: The effect of the wind upon the clouds.

Stanzaic Group III: The effect of the wind upon the waves.

Stanzaic Group IV: The poet's prayer that he may be a leaf, a cloud, a wave.

Stanzaic Group V: His preference, selected from the three, is to be like the leaves and perform a similar mission.

It is easily apparent that most poems do not readily lend themselves to this topical form. To attempt to place them in a Procrustean bed is the sheerest folly. Where such a division was in the poet's own mind, however, the discovery of the division is merely a part of the process of interpretation.

13. Take pains in clearing up difficulties in the phrasing, particularly the inverted order. We must never forget that, from the learner's viewpoint, poetical phrasing is often unreal. The exigencies of poetry often demand that, for the sake of the rhythm or the meter or the rhyme, the natural prose order be violently changed. Note Gray's familiar lines, —

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds.

It is perhaps an open question whether *air* is subject or object. Does *the air hold the stillness*; or does *the stillness hold the air*? Simply because *air* comes first in the sentence, the young student is almost sure to consider *air* as subject. Perhaps it is; perhaps it is not. Which interpretation, you may ask each student, makes the strongest appeal to you personally? A more difficult passage for the pupil is in Keats's *Ode on a Grecian Urn*, where the poet is describing the wondrously happy love of the pictured youth and maiden:—

More happy love! more happy, happy love! . . .
For ever panting and forever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloyed,
A burning forehead, and a parching tongue.

The natural tendency of young readers is to take this in its natural order and try to make *breathing* modify *love*. Some pupil of quicker insight, who is more familiar with the ways of poets, will see, however, that Keats is describing a particularly high type of love — a love *far above all breathing human passion*.

Always difficulties such as these are arising, and continually the teacher is too likely to think that because the meaning is so obvious to him, it must surely be obvious to the pupils; but these pupils, we must remember, have had a comparatively brief experience in reading poetry and have not attained the expert's power and knowledge. There are mysteries Uranian as well as mysteries Eleusinian.

I remember distinctly my first experience with the opening lines of Lowell's *Cathedral* :—

Far through the memory shines a happy day,
Cloudless of care, down-shod to every sense,
And simply perfect from its own resource.

The phrase *down-shod* proved recalcitrant; it meant nothing. I re-read the passage, and still the meaning was obscure. A fellow instructor of English chanced to call upon me in the midst of my effort, and I eagerly sought his aid. After some moments of intense study he admitted that the phrase completely baffled him, and reluctantly we abandoned the task of interpretation. When he had gone, however, I centered my closest attention upon the defying phrase — *down-shod to every sense*. Suddenly the meaning flashed itself upon me — *shod with feathery down, hence soft and yielding — responsive*. The experience enforced this truth: The meaning in a given passage is usually clear if we vouchsafe to the task of interpretation the deserved measure of patience and concentration. And this lesson we should continually teach to our pupils.

14. One of the valuable aids to interpretation is oral reading. Oral reading is of constant value in the English course, but it is of particular value in the study of dramatic, narrative, and lyrical poetry. The practice harks back to the primitive age when languages and ballads were in their making and when crude rhythmic verse was uttered in a sort of recitative. Even though we have grown more conscious of art and

more academic in our practice, we still retain our natural chanting instincts and permit, in the midst of our emphasis upon the intellectual, a certain suggestion of measured monotony that allows the recurring anticipations of stress to be gratified. Just as our best actors in reading Shakespeare's lines are careful to preserve the rhythm of the blank verse, so should we encourage our pupils to preserve the rhythm of poems. To fall into sing-song, however, is worse than to ignore the measure entirely. The teacher by his own interpretative reading should be able to show his pupils the happy medium between crude chant and prosaic utterance. Poetry lies somewhere between pure music and pure logic; it is thought surcharged with emotion and set to melodious phrase. Neither the thought nor the emotion should be lost in the oral interpretation.

Before this oral interpretation can be satisfactory two things are necessary: first, the mechanical processes of reading (such as word sense, articulation, enunciation, inflection, and emphasis) should be skillfully mastered; second, the reader should thoroughly know the thought of the poem and thoroughly feel the poet's emotion. Entering into this intimate sympathy with the message, the reader should then be able to give it proper oral presentation.

As teachers, we must remember that our office in instruction is not arbitrarily to impose our interpretation, and didactically assert exactly where a strong or a weak stress should fall, just where the rising or

the falling inflections should occur, or where — if the pupil is declaiming — the gestures should be made. We are, on the other hand, to clarify the thought, to remove any obstruction that deflects emotional stimulus, and then to urge the pupils to make their oral reading genuinely interpretative. Practice and drill will correct defects and develop a nicer skill. The base of this skill is clearness of intellect and keenness of sympathy.

A perfect judge will read each work of wit
With the same spirit that its author writ.

15. Make frequent memory assignments. During the years when our pupils memorize easily we should encourage them to store their minds with many of the choice passages from our literature — prose as well as poetry. Where these are wisely chosen, the thorough familiarization and the continued reproduction will aid the student in establishing the best standards of literary taste. As Matthew Arnold suggests, these memorized selections may be happily used in measuring the worth of other writings. They will disclose to him the potential force and beauty resident in our language when the writers have the power and skill to marshal into proper formations the words and phrases that express the strongest and best conceptions; and appreciation of this skill should incite the pupil to attain some degree of this same skill. Moreover, with these passages in his mind, his thought and spirit are likely to attain a larger growth. Routine that leads

toward higher attainment, for example, becomes a little easier if we have within us Browning's literal expression — "A man's reach should exceed his grasp."

16. Another valuable practice which an English teacher may employ is the illumination of the abstract by concrete illustrations. Take, for example, that well-known couplet from *Locksley Hall* —

Love took up the harp of Life, and smote on all the chords with
might;
Smote the chord of Self, that, trembling, pass'd in music out of sight.

In elaborating the meaning of these lines which show the power of love in effacing self, the teacher should draw upon the great realm of life and story, and tell — or have his students tell — of some great sacrifice which a mother has made for a son, a wife for a husband, or a sweetheart for her lover. Let the narrator bring forward in its detailed concreteness that splendid immolating spirit of Sydney Carton — that greatest of all characters in the greatest of Dickens's novels. Carton's love for Lucie Manette was so supremely great that he would not even offer himself in marriage, for he knew too well that his dissolute, impractical nature was illsuited to the office of husband. But he bided his time in pitiable isolation of spirit, faithful always to that early promise that he would willingly make any sacrifice to keep her, or any dear to her, safe from any evil or any peril. And when, in that strange and intense situation in the prison of the Conciergerie,

when he found that it was possible for him, by a vicarious sacrifice, to liberate the husband of her whom he loved so unselfishly, then willingly he laid down his life in order that Charles Darnay might be saved to Lucie and to Lucie's children. With the example of this sacrifice fresh before us, shall we not revert with renewed interest to the abstraction of the poet, and read with keener delight the words which a concrete example has clarified? Try it now in your own instance as you re-read the couplet —

Love took up the harp of Life, and smote on all the chords with
 might;
 Smote the chord of Self, that, trembling, pass'd in music out of sight.

The student should be trained to see the concreteness in the midst of all abstractions. Or, failing in this, he should definitely recognize the fact that the passage has not yielded its message; and if he ends his study then, he should be conscious of his failure — he should not be content with dim and hazy notions.

17. One of the best aids to secure more pleasure and interest in poetry is to develop the pupils' power to visualize. Our study of oral reading has impressed us with the idea that true reading involves the re-creation in the reader's mind and heart of the essential concepts and the essential emotions which dictated the master's writing. The mere mechanical pronunciation of words as an end in itself the true reader will gradually learn to spurn; the revisualizing of concepts and the revitalizing of emotions he will learn instinctively to de-

mand. Along with this will come the conviction that literature cannot be effectively studied while the pupil reclines on a soporific couch, or lolls luxuriously in a Morris chair. For most of us the study of literature demands the posture of a straight-backed stool. But what specific pedagogical effort will establish the conviction that words must be vitalized, that sentences and paragraphs must be transfused with the glory and the strength of imagination?

As a mere device try this: Read to your pupils — or have the pupils read to themselves — a stanza of poetry, or a paragraph of prose; then immediately demand that books be closed. Open a fusillade of questions: What pictures, class, have you in your mind? What senses are appealed to? Sight? Sound? Feeling? Odor? Taste? is there any sensation of movement? Is this upward? Downward? Straight forward? Crooked? Zigzag? Winding? Are there any words which refuse to yield a definite meaning? If so, why? What is the strongest appeal made to your imagination?

Let us take a concrete case from the *Passing of Arthur* and see what sort of questions and comments will create concepts, vivify language, and arouse emotions: —

Then saw they how there hove a dusky barge,
Dark as a funeral scarf from stem to stern,
Beneath them; and descending they were ware
That all the decks were dense with stately forms,
Black-stoled, black-hooded, like a dream — by these
Three queens with crowns of gold — and from them rose
A cry that shiver'd to the tingling stars,

And, as it were one voice, an agony
Of lamentation, like a wind that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world."

Then murmur'd Arthur, "Place me in the barge,"
So to the barge they came. There those three queens
Put forth their hands, and took the King, and wept.
But she that rose the tallest of them all
And fairest laid his head upon her lap,
And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against a brow
Striped with dark blood; for all his face was white
And colorless, and like the wither'd moon
Smote by the fresh beam of the springing east;
And all his greaves and cuisses dash'd with drops
Of onset; and the light and lustrous curls —
That made his forehead like a rising sun
High from the dais-throne — were parch'd with dust,
Or, clotted into points and hanging loose,
Mixt with the knightly growth that fringed his lips.
So like a shatter'd column lay the King;
Not like that Arthur who, with lance in rest,
From spur to plume a star of tournament,
Shot thro' the lists at Camelot, and charged
Before the eyes of ladies and of kings.¹

Immediately after the passage is read let all books be closed. Some pupil may first be called upon to describe the picture which was in Tennyson's mind. Omitted details may then be supplied by the class. Or perhaps the teacher will prefer to test the pupils by asking questions that will at once bring out certain details, — such, for example, as the following, — many of them extremely simple: —

¹ *Tennyson's Poetical Works*, Cambridge Edition, p. 448, lines 361-93.

What color is the barge? Where are Arthur and Bedivere when the barge comes up? What is your idea of these "black-stoled, black-hooded" figures? What gender are they? What is the significance of the phrase "like a dream"? What is the antecedent of *them* in the phrase, "and from them rose a cry"? Can your imagination re-create this sound? Concentrate your mind on the phrase, "shiver'd to the tingling stars." Read the next lines carefully and see if your idea of the cry is changed. How do you imagine Arthur is taken to the barge? Why did the queens weep? How do you suppose the casque was unloosed? What senses are appealed to in the expression, "and chafed his hands"? Why is the epithet "dark" used to describe the blood? Why not *bright*? What simile helps to intensify our conception of the whiteness of Arthur's face? "And all his greaves and cuisses dash'd with drops of onset" — explain each detail in the sentence after imagining the whole. How did the "light and lustrous curls" make his forehead like a rising sun high from the dais-throne? Get the full significance of the words "clotted into points." Do you know the meaning of the expression, "lance in rest"? Study the contrast between the appearance of Arthur as he lies upon the barge and as he formerly appeared in the tournaments. Now re-read the passage. Does n't it seem more definite, more vivid, more pulsating than it did on first reading? Do the details not stand out in clearer outline? Don't you see the figures as definite personalities? Don't you

hear the sounds which rang in Tennyson's ears when he wrote the passage?

You will from these questions readily perceive that the design is to generate in the mind of the reader the essential picture which was in the poet's mind. In other words, the questions emphasize the value of re-creating the sensory image — the concrete images which appeal to the five senses.

Now we must remember that the concrete image is the basis of all sensory imagery, for sensory imagery means simply and solely the concrete impressions that strike the senses, — sight, hearing, feeling, smell, and taste. When we remember that originally all language was pictorial, and that the modern civilized child cares little for the unillustrated book, and that even we who are more mature smile approvingly when we learn that the lecture we are to attend is to be illuminated with the stereopticon — when we remember all this, we begin to have an idea of what an important part these concrete, visual images play in our daily life.

When we apply our study of sensory imagery to the interpretation of literature, it means that we are not getting the exact picture that was in the author's mind unless we know the exact details — real or imaginary — that were in the author's mind. Now for the purposes of sympathetic reading it is of course not necessary that the exact image originally in the poet's mind be re-created, — the essential thing is that the reader study the particular passage he is reading with the idea

of securing as nearly as possible the writer's point of view. Then by the proper arrangement and massing of details, the alert, sensitive reader — provided his experience be sufficient — can create the adequate image and come into proper sympathy with the author.

But in all our teaching we are too prone to forget that the experience of our pupils is severely limited. The trouble with them and with ourselves is just this, — we have not seen enough. Or if we have seen enough, we have not observed closely enough. Recently in my work with a class of seniors in the high school we came to this passage in Milton's *L' Allegro*: —

And he, by friar's lantern led,
Tells how the drudging goblin sweat
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn
His shadowy flail had threshed the corn
That ten day-labourers could not end.

When the class was questioned concerning the line, "His shadowy flail had threshed the corn," it developed that only *four* in a class of *twenty-six* had any definite idea of the picture that must have been in the poet's mind, most of them having never seen a flail or a threshing floor. I do not mention this as a surprising incident; I mention it because it is worth while to remember constantly that the experience of the city child is widely different from the experience of the country child, and that the spirit of the present generation varies decidedly from that of our grandfathers.

The solution here, I believe, is the same as in the

realm of practical ethics, — the instillment in the individual mind of the necessity of a wise unselfishness, the partial effacement of the individual egoism — a liberal catholicism. Applying the dictum to ourselves as readers, we must learn to feel how extremely narrow has been the experience which has come to each one of us. We may never have seen the magnolia's bloom or heard the ominous soughing of the whispering pines; we have never been on the equator where darkness comes at a single stride when the sun's rim dips. But if in reading imagery that comprehends unexperienced phenomena we project ourselves in the direction of the poet's thought, and sensitively adjust our vision to his, we can, without sharing his exact experience, enter sympathetically into his pictures and his sensations. If this were not so Byron never would have popularized for an English public those opening lines of *The Bride of Abydos* so rich in Oriental imagery: —

Know ye the land where the cypress and myrtle
 Are emblems of deeds that are done in their clime,
 Where the rage of the vulture, the love of the turtle,
 Now melt into sorrow, now madden to crime?
 Know ye the land of the cedar and vine,
 Where the flowers ever blossom, the beams ever shine;
 Where the light wings of Zephyr, oppress'd with perfume,
 Wax faint o'er the gardens of Gál in her bloom;
 Where the citron and olive are fairest of fruit,
 And the voice of the nightingale never is mute;
 Where the tints of the earth, and the hues of the sky,
 In colour though varied, in beauty may vie,
 And the purple of Ocean is deepest in dye;
 Where the virgins are soft as the roses they twine,
 And all, save the spirit of man, is divine?

Now the details here enumerated may not be a part of the reader's experience, but a willingness to become catholic and a wisely energized projection will make the passage vital. This vitality, let me insist, cannot be adequately secured without an ability to re-create these sensory images — these appeals to the organs of sight, hearing, feeling, smelling, and tasting. . Because the visual and the auditory images are so common in literature, and because they are so graphically seen in the passages previously quoted from *The Passing of Arthur* and *The Bride of Abydos*, we need not pause to elucidate them further. We may, however, give a single illustration of the appeals made in literature to those sense organs of somewhat lesser note — feeling, taste, and smell.

Among the images rich in their wealth of touch impressions, I know of none that makes a more delicately sensuous appeal than the one created by Rossetti in *The Blessed Damozel*. You will recall the picture of the ethereal maiden leaning over the bar of heaven. To this visual image the poet adds details beautifully illustrative of the tactile sense and the feeling of warmth. Is it possible for any one to read this stanza without re-creating the sensation of flesh and warmth, and thus from this emotion derive a genuine æsthetic pleasure?

And still she bowed herself and stooped
Out of her circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Upon her bended arm.

Taste and odor have not been so frequently employed by the poets in their creation of sensory images, but William Harney saw the possibilities of the former when in his *Adonais* he wrote: —

All the heart was full of feeling; love had ripened into speech
Like the Sap that turns to nectar, in the velvet of the peach.

And there are few more delicate appeals to odor than Shelley's sensitive simile that likens the emanation of song from the skylark to the emanation of odor from the rose: —

Like a rose embowered
In its own green leaves,
By warm winds deflowered,
Till the scent it gives

Makes faint with too much sweet those heavy-wingèd thieves.

The enumeration of all these suggestions shows us how far we have advanced from that primitive or juvenile existence that found its pleasure in the merely mechanical. Poetry has acquired a new charm as we, along with our students, have grown more mature. The vague, mystical longings in our own nature are in part resolved, in part simply phrased by the poets. It is now a portion of our æsthetic joy that we as individuals are, by virtue of a developed thought and emotion, privileged to share in the communal thought and emotion of men whom we instinctively recognize as at once superior and sympathetic. Their laughter has been our laughter, their tears our tears, their longings our longings, their enigmas our enigmas, their subjection and shame and solace our subjection and

shame and solace. And out of their sympathetic expression has arisen our love and our confidence and our hope. We find that we can be taught new truths; that out of the fiery tortures of the present may flow a more easeful and less mystifying future. Life may still be complex and chaotic, — to the thoughtful it will always be so, — but a portion at least of its less subtle spiritual nebula is resolved and a valuable lesson has been learned. It would, of course, be impossible to estimate how much comfort Longfellow has brought to the world by his *Psalm of Life*, but more than one tortured soul has testified to its solacing power. And Francis Thompson has acknowledged that he was saved from suicide by Chatterton.

What Wordsworth said of nature many can with equal truthfulness say of poetry, though in either case it is doubtless a harmless but suggestive exaggeration: —

't is her privilege,
Through all the years of this our life, to lead
From joy to joy; for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessing.

CHAPTER IX

THE TEACHING OF PROSE FICTION

WE have passed into that period of change when the reading of fiction is no longer questioned, but is, on the other hand, encouraged and accepted as one of the valuable contributing agencies to culture. This changed attitude has brought to the English teacher a new obligation; those novels which we admit into our high-school course must be taught in such a manner that the resulting developed taste of our pupils will come naturally and inevitably to discriminate against the tawdry, the sentimental, the flaccid, and the pernicious.

One of our first convictions should be the necessity of creating in our pupils an intelligent reverence for the works that have become classic. We may say of novels what Longfellow, in *Hyperion*, once said of men: —

Time has a Doomsday-Book upon whose pages he is continually recording illustrious names. But as often as a new name is written there an old one disappears. Only a few stand in illuminated characters never to be effaced. These are the high Nobility of Nature, Lords of the Public Domain of Thought. Posterity shall never question their titles. But those whose fame lives in the indiscreet opinion of unwise men must soon be as well forgotten as if they had never been.

Certainly there are a few of the novels commonly read in the high schools whose title to fame posterity

may never question. *A Tale of Two Cities*, *Silas Marner*, *Henry Esmond*, and *Ivanhoe* — each of these readily falls within this classification; each has its general and particular reasons for commanding classic approval. The problem of the English teacher is to present these masterpieces of fiction in such an intelligent and alluring way as to reveal their inherent interest and to establish their permanent worth. And acceptance of this interest and worth by the pupil will help, by induction, to establish the literary value of other novels which the world has accepted as classic.

But such acceptance demands a teaching technique. What shall be our method of approach? What our teaching process during the days that the selected books are being studied? Is it, indeed, desirable that there shall be uniform choice? May not each pupil be assigned a separate novel? Or at least may there not be extended freedom?

In his attempt to answer some of these questions, Mr. Walter S. Hinchman, of the Groton School, has developed what he calls the *Book Club*. Below the sixth form — corresponding to the regular senior year of the high school — there is in the Groton School no required literature course. The selections are all dictated by the pupils, acting always under the stimulation and guidance of the teacher. On literature days there is no specific assignment; the instructor simply reminds the class of the meeting of the Book Club and offers the suggestions he wishes. This means that each

member may read whatever he pleases, and come to the club prepared to report informally upon this reading. He may select a poem, an essay, a drama, a magazine article, a short story, a novel (whole or in part) — anything, indeed, which his whim, his good sense, his maturing taste, dictates. The discussion of these selections comprises the recitation, and may accordingly involve a wide range of topics. As the classes at Groton are small — from seven to fifteen usually — most of the members have adequate time to give their individual reports.

This brief outline of the plan is sufficient for any teacher to catch the hint and adapt it to his own classes — particularly his classes in fiction. It may be a good plan to have a different chairman and a different secretary for each meeting of the club. The chairman may lead the discussion; the secretary may keep notes which may later be expanded into full minutes and be read at the following meeting. The teacher may simply be a lay member of the club; if the chairman chooses to call upon him he gives his report on his current reading; or, if he wishes to ask a question or offer comment he speaks from the common floor and not from the pedagogue's chair.

By experiment, teachers will discover that this method is admirably adapted to stimulate the rapid and pleasurable reading of the best of the modern books. Most of us, as we try to review the formation of our own literary tastes, will recall that it was developed largely

by three agencies — our teachers, our family, and our friends. Perhaps we were prone to accept the recommendations of our teachers and parents with some reserve — we knew their primness, their maturity, and the conventional demands of their officialdom. But the enthusiastic praise of our friends for a particular book urged immediate reading, and we approached this reading with fervid anticipation of the proper thrills. The results of such stimulation and reaction we may see revealed in the Book-Club meetings.

In such meetings, moreover, the teacher's enthusiasm for a particular book acquires more kinetic force; as the atmosphere becomes more equable, more companionable, the teacher's advice becomes more soluble, more permeating. I am sure that my own veiled advice to read Henry James's *The Madonna of the Future*, offered in one of our club meetings, was received with more confidence and yielded a fuller fruitage because it was shorn of all *ex-cathedra* formalism and pedagogical vesture.

But to adopt the scheme as an exclusive method would, in most high schools, be a mistake. It smacks too richly of the Montessori flavor. Absolutely free election has been proved to be unwise in the college; it is perilous in the high school. Pupils are too young, too immature, too wavering, to make the best selection. Where the dominating personality of a master is so strong as inevitably to force the right choice, the Book-Club method really differs little from the ortho-

dox, the imposed course. Moreover, we should repose little faith in the assertion that an imposed task is necessarily a hated task. Thought and skill are of course necessary to shear away any acquired dread and thus make the assigned work of highest re-active value to the pupils. Such thought every true teacher will generously give; such skill every true teacher will ultimately acquire. But the Book Club is of unquestioned value and deserves a trial.

A method which may be found more stable and more basic than the Book Club is one that — for want of a better name — has been called the *Lancastrian*¹ *method* of teaching fiction. Experiment will prove its worth, for the method stimulates keen interest and is founded on a fundamental truth — the truth that personal responsibility develops personal power. Is it not true that most of us who are teachers recognize that our firmest grasp of a subject has come to us when we were preparing to present it to a class? Why not, then, by creating a similar situation, develop for the pupil a responsibility akin to this? The sequence of this inquiry, which I addressed to myself a few years ago, was the adoption of this Lancastrian method. I adopted it because, of all methods I could think of or devise, it most rigorously demands from the pupil that spirit of thoroughness and responsibility that the

¹ Joseph Lancaster (1778–1838) was an English educator who gained favor both in England and America by free use of the monitorial system.

conscientious teacher always feels in preparing his own work.

The class is commencing, let us say, the study of *A Tale of Two Cities*. For the purpose of getting the main threads of the story securely in leash, the pupils are encouraged, or required, to read the book through. Some introductory words are necessary; such, for example, as the significance of the title, the fact that the events are associated with the French Revolution, and the helpful detail that in many respects this book is not typical of Dickens's characteristic work. It may be wise to add that though the beginning may seem a bit cryptic and tedious, the book by a general consensus of high-school readers ranks among the first in the list of popular favorites. After some such introduction the pupil is left to himself while he reads the book through for its story interest. This reading goes on while the classwork is devoted to something else — composition, rhetoric, or public speaking, perhaps. Only such questions are asked or such comments made as will keep the interest of each member of the class intent on the perusal of the story. If on this first reading some pupil becomes too deeply involved in the intricacies of the plot, the teacher will take sufficient time to make any necessary explanation; but the time allowed for this — most economically taken at the beginning of a recitation — should be brief.

In a week or more this first rapid reading is finished and the more detailed study begins. This detailed

study embraces one chief demand — the framing of questions designed to bring out the significant details of setting, plot, and character. Special importance, moreover, is attached to these questions because the pupils are told that they are to prepare this lesson for the purpose of teaching it. Each pupil must be ready each day to come before the class and conduct the recitation. The teacher, during the class period, may remain wholly in the background or emerge only when a serious mistake is made, or when further comment is desirable, or when fruitless discussion should end.

While the chief responsibility may temporarily rest upon the pupil in charge, emphasis in the earlier trial of the method must fall upon the willingness of each individual member to contribute to the collective worth and virility of the recitation. Errors must be corrected, omissions supplied, and partial comments made complete. And for all this each member of the class is made to feel responsible. A generated spirit of complete freedom will allow interesting disagreements and friendly debate that will bring out obscure points in the story, indistinct phases of character, and helpful comments upon some of the varied problems of our complicated human life.

The pupil, as temporary teacher, will at first rely mainly upon his prepared questions, which he has written out in his notebook; but his own experience and the observed experience of his classmates will finally develop a strength and freedom that allow a wider and

richer range. His extempore comments and questions will increase in number; his own improvisations will beget a spirit of animated and informal discussion; any temporary embarrassment will disappear as the interest deepens. And this socializing work — if wisely directed and controlled — is the most valuable part of the English period.

For the purpose of illustrating this method concretely, I am inserting here a list of questions prepared by my own students in the regular course of Junior English while the class was studying the beginning chapters of *A Tale of Two Cities*: —

*Student's Questions on the Earlier Chapters of the Tale
of Two Cities*

Chapter I.

1. What does the title of this chapter suggest as to its contents?
2. Can you better understand the first paragraph by comparing the conditions there described with the present conditions in Europe?
3. What is the significance in the contrast Dickens makes between conditions in England and conditions in France?
4. Do you like Dickens's method of introducing the story, or would you rather have had this chapter omitted, or placed somewhere else?
5. How does the opening of the story differ from the opening of the current novels?
6. What characteristics of Dickens are revealed in the first chapter?
7. Can you justify the satirical note of this chapter? Does this note of satire permeate the entire story?
8. What instance of dramatic foreshadowing is given in Chapter I?

9. Describe the power of the law at this time. Do you think any of it is exaggerated?
10. Explain the allusions to the Woodman Fate and the Farmer Death.

Chapter II.

1. What was the situation of affairs on Shooter's Hill that Friday night in November?
2. Why does this whole chapter seem vivid and real?
3. Is the fact that the three passengers were wrapped with clothes so as not to be seen, suggestive of anything?
4. What sort of man is the guard? How is his character portrayed?
5. Why is the guard so surprised at the sound of a horse?
6. What sort of answers does he give to Jerry?
7. What does the answer "Recalled to Life" suggest? What may it be?
8. What does Jerry's talk at the very end of the chapter mean? (He says he would be in a bad way, if recalling to life was the fashion.)
9. Who is the most important character mentioned in Chapter II? Why?
10. How does this chapter hold your interest?
11. What is the attitude of the passengers toward each other?

Chapter III.

1. Why does Dickens put this first paragraph in at this point?
2. Why is this bit of general truth especially adaptable to the times?
3. Why is Jerry so haunted by the shadows?
4. Does Dickens's use of any particular part of speech appeal to you?
5. What were Mr. Lorry's thoughts as he rode along in the mail?
6. What have you learned so far of Jerry's character?

Chapter IV.

1. In what state did the coach arrive at Dover?
2. How was business done at the Inn?
3. What can be said of the curiosity of the people at the Inn?
4. How did Mr. Lorry appear?
5. What interesting order did he give to the drawer who brought his breakfast?
6. Did the drawers of those days differ much from the porters and waiters of our day? Explain your answer.
7. What sort of a place was Dover?
8. Why was the lamplighter unendurable?
9. How did Mr. Lorry spend his day?
10. What interesting person is introduced to us?
11. What are your first impressions of her?
12. Describe her apartment.
13. Were the decorations — the negro cupids — introduced for a purpose?
14. Why was Mr. Lorry troubled?
- [15. What pleasantries were exchanged?
16. Was Mr. Lorry a stranger to Miss Manette? Why so?
17. What remarkable qualities of expression did Miss Manette have?
18. When Mr. Lorry said, "story," why did she repeat it?
19. Why did Mr. Lorry willfully mistake the word?
20. What short sketch of himself and his work does Mr. Lorry give?
21. Why does Mr. Lorry attempt to conceal that he is telling Dr. Manette's story?
22. What startling fact does he tell?
23. How had Dr. Manette's wife brought up her daughter?
24. What effect did the statement that her father was alive have upon Miss Manette?
25. When Mr. Lorry had finished, what was her condition?
26. What did Mr. Lorry do?
27. Describe the personage who answered his call?
28. How did she handle the proceedings?
29. How did she treat Mr. Lorry?

It is, of course, apparent that before the best and most suggestive questions can be asked, a certain amount of instruction must be given concerning the elements of story-telling and the art of fiction. Many of these elements and much of this art the pupil in the high school has unconsciously absorbed; such garnering is the divine heritage of the home and school training. But it is altogether unlikely that the pupil has either analyzed or systematized this knowledge; it is fragmentary and chaotic, and it is the teacher's privilege to clarify it and to set it out in a more orderly and a more tangible form.

It must not, therefore, be assumed that because this Lancastrian method demands the greatest possible activity on the part of the pupil that it therefore lessens correspondingly the obligation of the teacher; upon the teacher still rests the privileged duty of disclosing things that an untrained reader might not see. Significant details in plot structure, dramatic foreshadowings, character contrasts, effects of character upon plot, the full import of given situations — these, and a score of other items necessary for the genuine appreciation of fiction study, the alert teacher will daily disclose. Moreover, he will have to make the most painstaking preparations in order to disclose it skillfully.

As the study of the novel progresses, the instructor may therefore become more analytical in his aims; always, however, he must be on his guard lest his own more matured literary taste and training lead him too

far away from the simple narration of story and the saliency of the concrete incident. All except the immature pupils in the high school, however, will be interested in the simpler analysis that discloses the interesting fact that in planning and executing his story almost any writer of fiction concerns himself with three distinct types of things: —

1. The events that happen.
2. The places where these events happen.
3. The persons to whom these events happen.

The class will be interested in learning that we have agreed upon three simple terms that name these differentiated phases of fiction — (1) *Plot*; (2) *Setting*; (3) *Character*.

1. *Plot*

In teaching a group of students the technical significance of plot many teachers will find it helpful to liken the idea of plot to the idea of design — more particularly the design in a piece of woven cloth, a carpet, or a medallion rug. Imagine, if you will, a large medallion rug spread out in front of a class who are studying *A Tale of Two Cities*. The border or frame of this rug may be compared to the French Revolution, which supplies the enveloping action of the story and surrounds it continually with its menacing interest. The characters coming and going, meeting and passing, are the various threads that combine and recombine in such a complicated way that, watching the weaver at his loom, we should be puzzled to know the ultimate

place and function of the several strands. Viewing the finished product, however, we can trace the preconceived design set within this portentous enveloping border. When we see Sydney Carton in the prison, preparing for his final sacrifice, we understand why, early in the story, Dickens had made Carton toss to Mr. Stryver the note which called attention to the similarity of Carton's and Darnay's features. Or when Charles Darnay, on his wedding morning, has imparted to Dr. Manette the secret of his birth and identity (book II, chap. XVIII), we suspect that the look which passes over the doctor's face is engendered by the same emotion that cast a similar shadowy indication that particular Sunday afternoon under the plane-tree (book II, chap. VI). We further identify it with that emotion revealed at the time that Darney confesses to Dr. Manette his ardent love for Lucie (book II, chap. X): —

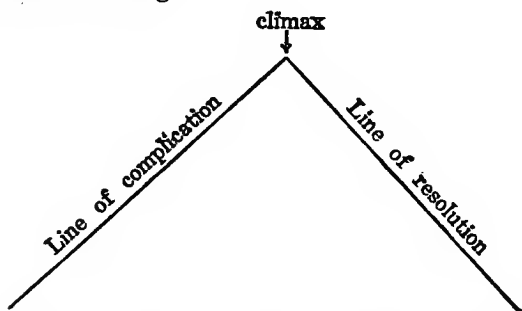
So strange was the way in which he faded into silence, and so strange his fixed look when he ceased to speak, that Darnay felt his own hand turn cold in the hand that slowly released and dropped it.

The full nature of this woven design of tapestried effect is not revealed, however, until at the close of the book we read the blood-written story in which Dr. Manette discloses the secret crimes of Charles Darnay's uncle and father — the Evrémonde brothers, aristocrats and accomplices in crime.

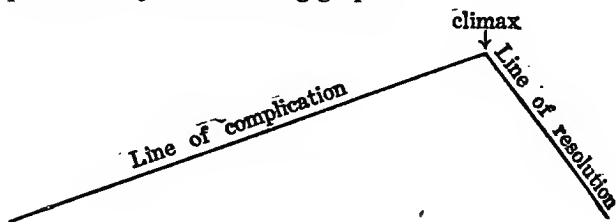
These details are merely illustrative. The pupil may

be asked to trace the various actions and to train himself to see the significance of chance meetings or chance missings.

Because the simile of the weaving design cannot always be carried out in detail, some teachers prefer to use the figure of sowing and reaping, tanglement and disentanglement, cause and effect, loose building material and finished structure. Freytag's *Technique of the Drama*, as simplified by Miss Woodbridge, may prove suggestive if not taken too literally. We can at least use the triangle.



We must not, however, insist that this triangle be isosceles; the course of plot may often be more truly presented by the following graph: —



The search for the *climax* — roughly conceived as the place where the complication begins to cease and the resolution begins to commence — often proves a mere *ignis fatuus*. In *Silas Marner* it is perhaps rather satisfactorily placed at the coming of Eppie. The simple fact remains, however, that most writers construct their stories with no definite conception that they are going to provide a situation which pedagogues in the English classrooms can gloatingly corral and forthwith erect a signboard flashily labeled — *Eureka! The crisis!*

There are, on the other hand, preconceived points of high interest, and novelists take great pains in effectively leading up to these points of interest. In some stories — notably *A Tale of Two Cities* at the sacrificial exchange of prisoners — there is a point of *highest* human interest. These may mark a *turning-point* in the movement of the plot; or they may simply mark points of high culminating intensity. To discuss these — to question the source of their appeal, to explain the author's preparation, to argue their naturalness, to condone their baseness or to justify their elaborateness — such themes are likely to yield a larger fruitage than a class search for a non-existent or a highly dubious *crisis*.

The search for the *catastrophe* — a highly dramatic *dénouement* near the close of the action — may be equally futile. On the stage it is rarely absent, for the desire to externalize action is there more insistent. In such a novel as *The Mill on the Floss*, however, the death of Tom and Maggie Tulliver by drowning

solves the tragic entanglement as completely as does Macduff's killing of Macbeth, or the parallel suicide of Antony and Cleopatra. The death of Arthur Dimmesdale in Hester Prynne's arms supplies the tragic catastrophe of *The Scarlet Letter*. Eppie's decision to renounce Godfrey's offer and to remain steadfastly with her adopted father is externally less dramatic but no less final — no less significant. In many modern novels, however, we find that the author has made no provision for a catastrophe. The plot ends as most plots end in daily life — the characters pass from situation to situation and the story finally ends with neither unusual triumph nor unusual disaster. The last chapter ends long before "life's poor dream is o'er."

The class in fiction will soon discover that most plots — particularly those of any marked elaboration — represent a struggle. In the old Greek and Norse stories this opposing force was frequently represented as Fate. In the modern story it may be an abstract social system, convention, inheritance, environment. More frequently, as in the romantic novel as Stevenson wrote it, the concrete opposing force may be a hero's enemy in the form of a criminal with a single crutch. Or it may be, as in the case of *Quentin Durward*, a brave young man triumphing over many — over Dunois, Orléans, Hayraddin, Crèvecœur, and even King Louis himself.

Whatever the type of story, we are likely to be

most concerned with the issue of a certain pursuing Nemesis, and the triumph of this avenging god. The ancient curse of the Maules hung like a pall over the Pyncheon family, and ever and anon, as fitting occasion offered, the curse significantly manifests its specific power. The temperamental tendency to evade a moral crisis wrought its tragic havoc upon Tito Melema as well as upon Godfrey Cass. The evil that the Evrémondes practiced provoked its final retribution when Gaspard's knife drove the Marquis fast to his tomb — *that from Jacques!*

Before a student has read many novels, this relationship of crimes and punishments following in their inevitable wake will make him more watchful for succeeding events; he will begin at the first chapter to watch for an artistic and significant sequence of events. He will learn to "catch hints of the proper craft, tricks of the tool's true play." To one of these devices he will learn to apply a term now generally accepted — *foreshadowing*, or *dramatic foreshadowing*. At the beginning of Poe's *Fall of the House of Usher*, for example, he will catch the spirit of impending gloom and quickly assume that the end is to be tragic. The reader will be interested in noting that as soon as the narrator comes within sight of the melancholy House of Usher, there are unmistakable hints of these strange forebodings: —

I knew not how it was, but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.

Once inside the house he feels the atmosphere become even more oppressive, and his spirit cringes as he views the somber tapestries of the walls and the ebon blackness of the floors. He is in the stifled midst of stern, deep, and irredeemable gloom. Then as each detail of the narrative fits so appropriately into the tragic spirit so ominously regnant, we are not surprised when we approach the end of the story to feel the inevitableness of the tragic doom.

At the same time that an author is thus foreshadowing events he is equally concerned in not letting these events reveal themselves too quickly. Students will themselves discover the author's reason for withholding such plot information — he wants to retain us firmly in the leash of interest, or — to change the figure — to lure us on to the further journey. This device we call *suspense*. A good illustration is in *A Tale of Two Cities* — the scene that describes the attack upon the Bastille. Defarge makes a thorough search for the document that he suspects may have been hidden in One Hundred Five, North Tower. We follow him in his frenzied flight to the place and watch him in his feverish search. But Dickens will not tell us then of the outcome; he awaits the more dramatic moment of the second trial when the document is read in the grim and silent court.

Just how far we should lead a given class into the technique of plot will always be a question. We may perhaps find our wisest restraint in the thought that

when class interest is found to be centering in technique rather than in the story itself, the teacher should immediately bring the class back to the significant points of the story itself. It is always better for the high-school pupil to know well the good story that has been written rather than the mere way in which that story was written. The study of technique is valuable only to the degree that it forces us to see more clearly the story as "in itself it really is."

2. Setting

Instinctively we are always interested in the place where an incident happens. In narrating simple experiences of our own we almost unconsciously include the location. How natural it is to say, "The other day as I was returning from Chicago"; "While we were encamped before Vicksburg"; "Just as we were passing Minot's Light"; or some similar phrase of identification. When we speak of the setting of a novel, however, we usually mean something more than mere location. We surround the scene with something strongly individual and prevailing. Over and around us hovers a peculiarly impregnated atmosphere that inevitably colors the incidents of the story. A suggestion of the pregnant influence of setting is suggested by what Mr. Edwin L. Shuman has written concerning his visit to Eden Phillpotts, where he describes the novelist's surroundings and methods of work. He says: —

As we wandered through the wonderful garden which is the Dartmoor novelist's sole diversion, he remarked with a twinkle in his blue-gray eyes that he was inclined to see red just then. A question brought out the fact that his imagination was steeped in the red clay of the Devon potteries near Torquay, where he had long been at work on *Brunel's Tower*. This led to an explanation of his method of composition. "You may think it a topsy-turvy way," he said, "but I always select the setting first and evolve the plot and characters from it. I never create a story and then look for scenes into which to fit it. The people of a novel, I believe, should grow up out of the soil on which they act out their little drama." Here we have a key to much in this author's art. What Thomas Hardy did occasionally, as when he made Egdon Heath an overshadowing power in *The Return of the Native*, Mr. Phillpotts has done habitually in the twenty volumes of his "modest comedy of Dartmoor." Though he is now working in other parts of Devonshire, his method is the same. In the case of *Brunel's Tower*, he told me he lived among the potters three months before setting pen to paper, making friends among the workmen and even shaping earthenware with his own hands, until the red clay got into the blood of his characters. Knowing the author's method, one reads *Brunel's Tower* with a fresh interest. Every man and woman in the story is seen to live and move in the atmosphere of George Easterbrook's pottery as completely as a goldfish in an aquarium. Not only their bodies, but their souls, are subdued to the color of the clay. From the wise and kindly master to the ambitious and faulty Harvey Porter, all have been created out of the matter and spirit of the place. The whole group is typified in old Tom Body, who comes to believe that the clay has a soul, and finally talks to the pots as he shapes them on the wheel.

Something similar to this is seen in most novels of great power. How strongly we feel the smoke and soot and grime in Tarkington's *The Turmoil* and in Dickens's *Hard Times*. Equally strong is the dominating

power of machinery in Margaret Deland's *The Iron Woman*.

In *Sohrab and Rustum* — for in narrative poetry the setting is as important an element as it is in prose fiction — the vital presence of the Oxus River is only a little less interesting than the characters and the incidents themselves. We start our story in its presence —

And the first gray of the morning filled the east,
And the fog rose out of the Oxus stream.

While father and son fight near its banks and when in sympathy Ruksh utters his dreadful cry, the Oxus curdled as the wild notes cross the stream. Finally, as Sohrab lay dead upon the sand and Rustum crouched in sorrow beside his son, the cold fog crept from the Oxus, and the majestic river floated on out of the mist and hum of that low land, its dominating presence an integral and inevitable part of the splendid poem.

And thus it is in almost all great narratives. Beauty, fear, hope, ecstasy, absorption, ambition, aspiration, despair — any of these may be revealed or intensified by the author's power in portraying the settings of his stories. And in proportion as he in creating felt their power, the student in re-creating is interpreting their power.

3. Character

The teacher who is a true craftsman will study his class in order to see how far they are able to penetrate

into the mysteries of character. With the less mature divisions he will dwell merely upon the bolder aspects of villainy and virtue. This is why Scott and Cooper are so well suited for the younger high-school classes — particularly if the abridged editions of their novels be used. Their characters are conceived in bold outline; the strong and weak elements are easily discernible and the good and the bad distinctly differentiated. The study of Cooper is easier only because his vocabulary is simpler and the life he portrays more familiar to the imagination. In design and method of character portrayed the two writers are almost identical. In modern times Jack London has struck a similar note. Young pupils like to watch the good contending with the bad and to see the final triumph of power or skill or bravery or devotion, as these qualities manifest themselves in a bold and elemental way.

With a more mature class, emphasis may wisely fall upon the unusual types that Hawthorne's temperament and skill enabled him to portray. The pupil will readily feel that when he goes back with Hawthorne to old Salem, there to acquaint himself with Judge Pyncheon and Uncle Venner and all the inmates of the seven-gabled house, that he is indeed in a rare and complicated company, and exposed to whims and sensations that he never even vaguely conceived when he was following the adventures of Hawkeye and Ivanhoe and John Silver. What a rare assembly, indeed, — those Salem folk!

Hepzibah, brave, tender-hearted Hepzibah, scowling, turbaned, faded, forlorn, poverty-stricken spinster, her life fed by two flames — pride of ancestry, love for her brother; Clifford, poor, shattered lover of the beautiful, a child at sixty delighting in bees and hummingbirds, blowing soap-bubbles, starting back in terror from faces leering at him from the depths of Maule's well — poor, persecuted Clifford; the Judge, hiding a black heart beneath sultry smiles, so demonstrably respectable and charitable, so damnably selfish and carnal; Phoebe, beautiful in the twilight time between youth and womanhood; strange Holgrave, scorning traditions, a dabbling philosopher advancing theories experimentally, almost a true man, yet dangerously near the opaque puddle that has swallowed up the rest of his line; Uncle Vener, patch philosopher, trundling his matutinal barrow; and that delightful young cannibal Ned Higgins, who devours whales and dromedaries; and the chickens, so humanly gallinaceous, drinking with gusto the bitter waters from Maule's well, fattening their diminutive bodies on snails, and making such a pretty ado over the production of one small egg. How well we know all these — better indeed than we know our neighbors. Hawthorne has revealed them, not by flashlight, but by patient analysis born of love and hate. We know them because he knew them; he knew them because they were part of him; their composite is Hawthorne himself, a truer portrait than that which looks down on me from study wall — a faithful, fearless likeness.¹

In the quoted paragraph complicity is studied in the character group; it may, with these mature classes, be also studied and analyzed in a single character, such as *Beatrix Esmond* — her charm, beauty, virtue, candor, intention, pride, jealousy, adroitness, ambition, brilliancy, and cruelty, all held in easy summons for

¹ Alfred M. Hitchcock, "The Relation of the Picture Play to Literature," *The English Journal*, May 1915. A paper read before the New England Association of Teachers of English.

selective alliance, for swift attack, or for irresistible counterplay. To watch her throughout the varying triumph and vicissitudes to which Fate subjects her, to determine the momentary effect of each crisis as well as the permanent effect as portrayed in the opening chapters of *The Virginians* — to do this thoroughly is to travel emotionally all the way from extreme irritation to complete infatuation and to swing from one to the other with mercurial swiftness, and to rest finally in wondering appreciation of Thackeray's paramount skill.

In another type of analytic mood, a teacher will direct attention to the difference between a *static* character and a *developing* character. Squire Cass, in George Eliot's *Silas Marner*, may be cited as an example of a static character. During the progress of the story his character does not change — he is stern, domineering, impetuous to the end. Silas Marner, in contrast, is a developing character. As a young man he was religious, trustful, and sociable. His experience with William Dane and his early life at Raveloe changed him into a non-religious, suspicious, and miserly man. With the loss of his money, the care of Eppie, and the influence of the Winthrops, he developed into a steady, unselfish workman performing vicariously deeds that lifted him far above the narrow sordidness of the lonely hut that in former years had hoarded the gold of a miserable miser. In connection with the study of developing characters, the students will be interested

in knowing that the little Indian girl, Ayacanora, in Kingsley's *Westward Ho!* is one of the most striking examples in all fiction. From the wild, hunted creature of the Orinoco forests she becomes the kind and gentle creature devotedly ministering to every want of the mother of Amyas Leigh in her peaceful English home.

Marked examples of deterioration are seen in such cases as Tito Melema in *Romola*, Tom Gradgrind in *Hard Times*, Anna Karénina, and Tess in *Tess of the D'Urbervilles*.

Further analysis of character and methods of its revelation may disclose a knowledge of the different ways a novelist has of portraying character. The teacher, deductively, may lead his pupil to see that character is portrayed in four ways: —

1. By what the person says or fails to say.
2. By what the person does or fails to do.
3. By what is said about the person.
 - (a) By the author.
 - (b) By the other persons in the story.
4. By what the person causes others to do.

Formal analysis of this kind must not, however, be allowed to become too strongly stereotyped or be used too frequently. It is stimulating when used as a means to an end; it is deadening when used as an end in itself. Saving principles are *vitality*, *variety*, and *proportion*. And it is to be further remembered that abstractions soon become tiresome; they need constantly the enlivening stimulus that concreteness brings.

Teachers will not omit the opportunity that com-

parison and contrast offer. Shakespeare considers two of his *dramatis personæ* in *Hamlet* so much alike that sometimes he calls them Rosencrantz and Guildenstern and at other times Guildenstern and Rosencrantz — a part of our dislike comes from this exact duplication of subserviency. Very seldom, however, in fiction, in drama, or in life, is there this exactness of creation — Priscilla and Nancy Lammeter have many points in common, but we like to mark their differences. There are many community resemblances in the group at the *Rainbow*, but even casual observation detects the varieties. Character contrast is nowhere more strikingly portrayed in fiction than in Sydney Carton, “the fellow of no delicacy,” and Stryver, “the fellow of delicacy.”¹ Each acts as a foil to accentuate the characteristics of the other.

With more mature classes comparison and contrasts in character may profitably go beyond the pale of the novel under consideration and draw its illustrations from the broad field of general fiction. Dolly Winthrop in *Silas Marner* may be compared with Mrs. Tulliver in *The Mill on the Floss*.

These methods of studying character do not pretend to be exhaustive. Teachers will naturally call attention to such interesting points as indirect portrayal (Macbeth's Genius rebuked in the presence of Banquo);

¹ A satisfactory theme assignment in the study of *A Tale of Two Cities* is *A Character Contrast* limiting the student to the three chapters — “A Fellow of Delicacy”; “A Fellow of No Delicacy”; and “A Companion Picture.”

character hints from costume; emphasis upon peculiar physiognomy; significant and highly characteristic mannerisms (Bitzer's knuckling his forehead in *Hard Times*); the practice of Dickens to employ a great many characters in contrast with Hawthorne who uses so few; self-revealing names (Mr. M'Choakumchild, Mr. Stryver, Mr. Obstinate), the tendency that some authors have to analyze their characters, pointing out details as a stereopticon lecturer does with his rod of bamboo; and the influence that place and atmosphere exert, the personal attitude of the author toward the characters. All these will inevitably suggest themselves to the discerning teacher.

All the time that we are studying the plot, setting, and character, we are, through this study, getting acquainted with the author as an individual and as a craftsman in fiction. Not from biography, but from his writings, perhaps we have unconsciously acquired sufficient knowledge of the author to answer — tentatively, at least — such varied questions as these, many of them already discussed, but here more concretely set forth: —

1. What seems to be the author's general attitude toward the poorer classes?
2. Does he seem more at home among the princes or among the peasants?
3. Are his heroes likely to be heroes on the battlefield or heroes in the domestic vicissitudes of life?
4. Does the author make his characters the victims of external fate, or are they the victims of their own weaknesses, or victors by their own strength?

5. Has the author a keen sense of humor?
6. Is this humor shown principally by the situation or by the dialogue?
7. In what ways does the author show his personal bias? Or is he entirely free from it?
8. Does the author show any decided preference for nature and the out-of-doors?
9. How does he show his interest in the superstitious and the mystical?
10. In portraying characters does he depend more upon dialogue and action or upon character analysis? Which method do you find more interesting?
11. What evidences of the author's early environment are apparent in the story?
12. Do you consider his use of historical data accurate? Are his violations justifiable?
13. Do you feel that you can generally detect his ethical aims? Are they obtrusive?
14. Can you generally determine whether or not he has had a college education? Is his lack of academic culture a hindrance or a help?
15. Can you guess his religious bias?
16. Do you detect any strong party preference?
17. Is he fair in his treatment of those who disagree? Could he be, at the same time, a great artist and a bitter partisan?
18. Do you think of other writers who are markedly like him? Markedly different?
19. Is his race attachment obvious?
20. Does he seem to view life through the windows of his own library, or does he seem to have experienced a vital contact with men and affairs?
21. Is his general outlook optimistic? Pessimistic?
22. Does he portray a tendency toward sarcasm?
23. Is his attitude toward his characters sympathetic or coldly observant?
24. Does the author deliberately prepare the reader's mood for the action by sympathetic weather, appropriate scene, mood of characters, — (a) apprehension, (b) an-

ticipation, — by the suggestion of choice words? How from these can we detect suggestions of foreboding, of joyful expectation, of suspense?

25. Is the author skillful in giving us a sense of the "spirit of place" as Alice Meynell calls it? If he does sharply differentiate his scenes, how does he do it? By peculiar details? (Cf. Betsey Trotwood's house.) By suggestion of mystery? (Cf. *The House of Seven Gables*.)

In this study of fiction we shall not ignore the question of style.¹ In the earlier years of the high school only the more obvious elements will be stressed. Later in the course — after the student has himself acquired more firmness, more flexibility, more maturity — the teacher will dwell upon whatever elements combine to give stylistic distinction to the individual author.

It is not to be inferred from the enumeration of all these detailed suggestions that each novel taken up is to be subjected to the rigorous examination that in each case is possible. Such prolonged and minute study would in most cases become nauseating. The discussions in fiction classes should be quick, crisp, intense, and fascinating; and the study upon any one book should never be so prolonged as to suggest tedium. To spend ten or twelve weeks on a single novel — no difference what its length — is pedagogically criminal. Most of these stories were written for rapid perusal, to offer the reader a few hours of interesting companionship, to bring him unconsciously into an attitude where

¹ The question of style is more fully treated in the chapter on *The Teaching of the Essay*. Most of the suggestions offered there are applicable to style of the novel.

truth and beauty and virtue might be more graphically portrayed and more reverentially regarded. To pursue a method of study that destroys these aims is to de-vitalize the study of fiction. Two things — to be very concrete — it should be the aim of the teacher to create — (1) æsthetic enjoyment and (2) ethical response.

If there is æsthetic enjoyment the reader will see the charm of the story — the nicety of the plot construction with its skillful weavings and interweavings of action, the appropriateness of the setting, the graphic portrayal of character that makes us see these personages, not as names upon the page, but as living personalities moving about in a world clearly realized. And combined with all this should be an appreciation of the author's style — reverence for the power which the writer has been able to exert over this instrument which he has selected as the medium of his artistic expression.

If there is the right sort of ethical response the reader will be able to erect a more lofty ideal, or be able to bulwark the ideal that in the daily routine of his young life is so continually subject to attack and so continually in danger of toppling. In laying our stress upon the ethical, we may be going counter to the opinion of many competent literary critics and teachers who have strongly inveighed against comment upon the moral issues that a story presents. But these issues comprise elements implicit in all great literature, and

interpretation is simply bringing the things that are implicit into clear, explicit view. If an opponent urges that the moral is and should be self-revealing, our reply is that oftentimes the moral message needs the same kind of elucidation and exposure that the intellectual message needs. Many teachers are of course incompetent to reveal the one just as they are incompetent to reveal the other, but frequent lapses in the interpreter do not cancel the need of interpretation. Moreover, allegiance to these ideals that keep society unified needs repeated enforcements, and such discussions the study of fiction frequently invites. In it will oftentimes come from a single individual a stalwart avowal of some moral principle that will exert upon his classmates a splendid influence — an avowal that the rightly engendered atmosphere of the English recitation somehow righteously provokes. These ideas should be crisply and frankly met. To loiter with them is more pernicious than to neglect them.

CHAPTER X

THE TEACHING OF THE DRAMA, WITH PARTICULAR REFERENCE TO SHAKESPEARE

IN the approach to the teaching of any selected drama the paramount aim is to stimulate interest. The teacher must always be a strongly charged electric battery. He must also be able to make skillful connections that will disturb quiet. This in itself is not sufficient; the interest must, of course, be set working along intelligent lines and be directed toward a wisely predetermined aim.

Whatever the method of study — be it extensive or intensive — most teachers will secure the best results by first assigning a rapid reading of the whole play. If the play is short, encourage the students to read it through at a single sitting. Such an assignment takes less time than is currently supposed; *Macbeth*, for example, many students can complete in two hours. Or if the selected drama should chance to be playing in your city, the teacher could wisely advise his pupils to see the play. This, if substituted for the reading, would reveal to the student new dramatic possibilities and provide many valuable points for future discussions. The idea is to get a perspective view of the entire action—a conception vitally important for the intelligent mastery of the later details.

The teacher must say something to generate a lively interest, to make the pupils genuinely eager to attack the reading. It is deadening to assign the book and merely give the laconic demand, "Read this play through by Wednesday." Make them, by your teaching art, want to read it through this afternoon. And your enthusiasm and your skill can quicken such a desire even in this day of social distractions and moving pictures and automobiles.

Suppose the play is *Macbeth*, and you want your pupils to read it through. You can tell them that here is a play that is usually voted by seniors as the most popular play of the high-school course. You will interest them by calling their attention to what Winston Churchill, in *A Far Country*, makes Hugh Paret, reviewing his Harvard experience, say about this great classic. He had not read *Macbeth* until he went to college, and the lesson and spirit of the play impressed him as he had never been impressed before. It revealed with singular power the perils of personal ambition freed from control. Hugh Paret was able to apply this to his own situation and thus perceive how easily he himself might become the victim of an unworthy ambition.

Or a teacher might turn incidentally to Malcolm's last speech and read the line that speaks of Macbeth and Lady Macbeth as "*this dead butcher and his fiend-like queen.*" "I am going to ask you Wednesday," you may significantly add, "if you think that comment

of Malcolm's is a fair characterization of Lady Macbeth. Was she a *fiend*? By the way, I wonder if you can tell me in a day or two anything about Lady Macbeth's death. There's still another thing some of you may discover in your first reading — Who killed Banquo? Some critics think it was — No, I'll not anticipate too much."

You have spent only two minutes in this interest-pricking device, but you have disturbed the lethargy of your class and gently plunged your rowels into their curiosity.

If you want to make the reading a little more exacting and mandatory, — some classes demand this and others welcome it, — announce that as a means of testing this first reading you will give them on Wednesday a *short-answer test*. The teacher may tell the class that the short-answer test is made up of a series of questions which can be answered very briefly — by a single word, by two or three words, or, at longest, by a short phrase. While the questions are being dictated by the teacher, students will be expected to write their answers rapidly. Immediately at the close of the dictation the papers will be quickly exchanged and then graded by the pupils on a percentage basis, while the class discussion or the teacher's announcement is establishing each correct answer.

The character of the questions may be seen from the following list, which is purposely made easy because it assumes a single rapid reading of the play: —

1. With whom was Duncan at war?
2. Who tells Duncan of Macbeth's bravery in the recent battle?
3. Who are especially praised for their bravery?
4. Of whose traitorous action does Ross bring news?
5. Who is with Macbeth when he meets the witches?
6. By what title do the witches first address Macbeth?
7. With what title does Duncan invest Malcolm?
8. How does Lady Macbeth get news of the weird sisters' salutations?
9. Who is Banquo's son?
10. After the murder where did Malcolm go?
11. Who discovers the murder?
12. Who supplies the humor interest in the play?
13. How many murderers attack Banquo?
14. Who is the mother of the witches?
15. To what country did Macduff go?
16. What thane is the victim of Macbeth's later murderous design?
17. Who escapes the three murderers?
18. In what castle did Macbeth finally seek refuge?
19. What is the manner of Lady Macbeth's death?
20. Who kills Macbeth?

As an example of a more difficult test — to be given after a second or third reading — I am including a list of questions and answers on *Antony and Cleopatra* :—

1. In what city is the beginning action laid? *Alexandria.*
2. In what building are the first scenes enacted? *Cleopatra's palace.*
3. Who at the beginning is Antony's wife? *Fulvia.*
4. What god did Cleopatra and her waiting-women frequently address? *Isis.*
5. What three men are thought of in Philo's phrase, *the triple pillar of the state*? *Antony, Lepidus, Octavius Caesar.*
6. What news did the messenger from Sicyon bring? *Fulvia's death.*

7. What man, does Antony say, —

Hath given the dare to Cæsar, and commands
The empire of the sea?

Sextus Pompeius.

8. To which of his men is Antony most confidential?
Enobarbus.
9. To what family did Cleopatra belong? *Ptolemy.*
10. In the conversation between the other two members of the triumvirate which one is the more lenient in his judgment of Antony? *Lepidus.*
11. In her talk with Charmian, to what previous love does Cleopatra contrast her present love for Antony? *Julius Cæsar.*
12. She also speaks of what other man who was enamored of her? *Pompey the Great.*
13. What two pirates were associated with Pompey? *Mene-crates and Menas.*
14. Of the triumvirs which one did Pompey value most highly for soldiership? *Antony.*
15. Which one was the strongest advocate of peace?
Lepidus.
16. Why, according to Antony, did Fulvia wage her wars against Lucius and Cæsar? *To bring Antony home.*
17. To end the quarrel between Antony and Cæsar what proposition does Agrippa make? *Antony to marry Octavia.*
18. Which of the Romans, in sympathy with Cleopatra, gives us the most detailed account of her charm and the charm of her Egyptian environment? *Enobarbus.*
19. Who specifically warned Antony against Cæsar's pleading: "Make space enough between you"? *Soothsayer.*
20. Where was Ventidius sent? *Parthia (or Syria).*
21. What name did Cleopatra in flattery give to Antony's sword? *Philippan.*
22. After Antony's departure, what is the first message brought to Cleopatra from Rome? *Antony's marriage.*
23. What motive does Pompey say is prompting his threatened attack upon Rome? *Ingratitude toward his father.*

24. Where was the conference between Pompey and the triumvirs held? *Misenum.*
25. By the terms of the treaty what territory is granted Pompey? *Sicily and Sardinia.*
26. Who was greatly disturbed by this decision? *Menas.*
27. What treacherous design does this man propose? *Cut the cable and murder the triumvirs.*
28. What dead body is brought on the stage in token of the victory in Syria? *Pacorus, son of Orodes, the King.*
29. What is the messenger's guess concerning Octavia's age? *Thirty.*
30. Which two of the Triumvirs later made war on Pompey? *Cæsar and Lepidus.*
31. Who was particularly outraged that Antony had made Cleopatra absolute queen of Syria, Cyprus, and Lydia? *Cæsar.*
32. Who, according to report, was the father of Cæsarion? *Julius Cæsar.*
33. What goddess did Cleopatra impersonate? *Isis.*
34. What excuse does Octavius make for deposing Lepidus? *Cruelty and abuse of authority.*
35. Against what determination of Antony's, in his attack on Cæsar, did Enobarbus, Canidius, and the soldier advise? *To fight by sea.*
36. Who was given command of Antony's land forces? *Canidius.*
37. What was the name of Cleopatra's ship? *Antoniad.*
38. Where was the fleet when Cleopatra deserted? *Actium.*
39. Who is sent to treat with Cæsar? *Euphronius, the schoolmaster.*
40. What place of residence is Antony's first preference? *Egypt.*
41. His second? *Athens.*
42. What one thing does Cleopatra — according to Euphronius — specially request that she be allowed to retain? *"Circle of the Ptolemies."*
43. Cæsar in refusing Antony's request replies that he will grant Cleopatra's wish on what condition? *Exile or death of Antony.*

44. Who is sent by Cæsar to treat with Cleopatra? *Thyreus.*
45. To what ignominy does Antony order the messenger to be subjected? *Whipping.*
46. What challenge does Antony send to Cæsar? *Personal combat.*
47. In his speech bidding them farewell, what effect does Antony produce upon his servants? *They weep.*
48. Which one of Antony's friends deserts him? *Enobarbus.*
49. What command does Antony give on hearing this? *Treasure be sent.*
50. What discovery — trivial in itself — forebodes to the augurers the defeat of Antony and Cleopatra? *Swallows' nests.*
51. To whom does Antony allude when he speaks of the Roman boy? *Cæsar.*
52. What was the name of Cleopatra's eunuch? *Mardian.*
53. Who, refusing to kill Antony at Antony's command, kills himself? *Eros.*
54. What false message did Cleopatra send to Antony? *That she was dead.*
55. What did Antony and Cleopatra each acutely dread, if taken to Rome? *Exposure in pageants or triumph.*
56. What did Dercetas take to Cæsar? *Antony's sword.*
57. What did Cleopatra say to Proculeius that she would like to have for her son? *Egypt.*
58. With what did Cleopatra first try to kill herself? *Dagger.*
59. Who prevented this? *Proculeius.*
60. Who was false to Cleopatra in not affirming the truth of her false inventory? *Her treasurer, Seleucus.*
61. What fruit did the countryman bring to Cleopatra in her monument? *Figs.*
62. Who besides Cleopatra died from poisoned asps? *Iras and Charmian.*
63. By the side of whom does Cæsar order Cleopatra buried? *Antony.*
64. Who makes the closing speech? *Cæsar.*

The methods for Shakespearean study are various and they depend for their adoption upon many different elements, such as the maturity of the class, the time that is available, the equipment of the library, the annotations of the edition in use, the interest of the teacher, and the teacher's skill in developing the pupils' acting powers. These, together with other considerations, will influence the choice of methods—especially whether the study shall be intensive or extensive. Whatever the decision, there are a number of items that fundamentally belong to any method of studying the drama, and many more that deserve consideration in separate cases. The most important, it is believed, are to be found in the following enumeration.¹

1. **Visualization.** One primary design in the mind of every teacher of the drama should be to see that the students visualize the action. Whether they conceive the events as happening upon an artificial stage within a modern theater, or as actually happening where the playwright has imaginatively set the scene, — on the blasted heath, in Cleopatra's palace, on Gloucester's estates, or on the streets of Venice, — may be a debatable point; but the necessity for picturing the action is not debatable. Pupils should be asked such questions as will develop their acute sensitiveness to the relative stage-position of the actors, their personal appearance, the costuming, the sound of the voice, and

¹ Throughout the discussion special familiarity is assumed with two plays — *Macbeth* and *Antony and Cleopatra*; one usually read in high school, the other rarely read, but one with which all teachers should be familiar.

all other items that contribute to definite visualizations and throw emphasis upon sense impressions and character differentiations. Where the language of the text provides the definite color sensation, all of us should be sure to grasp it and fit it into our created picture. Where Antony's friend Philo speaks contemptuously of Cleopatra's complexion as her *tawny front*, we should not neglect the item, though we may imaginatively portray it, cleared from Philo's prejudice, as a beautiful olive brown — such as might beseem Cassiopeia or Prince Memnon's sister.

Attention to visualization in dramatic study is all the more important because many of the pupils entering the high school have read very few plays and have not acquired the power to externalize the action. The dramatic movement is usually more rapid than the narrative movement — with which they are most familiar — and the mode of expression is usually more concise. The playwright forms his dialogue with characters conceived as definitely placed. We cannot, therefore, always follow the words consecutively, but must follow them logically. For example, in Act II, Scene ii, of *Antony and Cleopatra*, we read the following:

Lepidus.

Here comes

The noble Antony.

Enter ANTONY and VENTIDIUS.

Enobarbus.

And yonder, Cæsar.

Enter CÆSAR, MECÆNAS, and AGRIPPA.

Antony. If we compose well here, to Parthia:

Hark, Ventidius.

Cæsar.

I do not know,

Mecænas; ask Agrippa.

The unpracticed reader of drama, not visualizing the entrance clearly and accustomed to think of consecutive lines bearing logically upon the lines next them, will fail to get the mental picture of Cæsar walking in with Mecænas and addressing him with the words that on the printed page follow Antony's speech but have absolutely no logical connection with it. Cæsar is simply answering a question that Mecænas is fancifully supposed to have asked before they entered. Shakespeare's design is to create naturalness — Cæsar's remark is a transcript from realism. Visualization here makes the interpretation easy; in most cases it not only aids in interpretation, but adds vastly to the enjoyment that comes from the perception of the sensory images that Shakespeare so lavishly creates and distributes. With that power developed within us, we can, as we read *Antony and Cleopatra*, enrich our vision with the splendid diversity of color that adorns Cleopatra and her attendants. We can see in the background all the tapestried magnificence of her palace walls; our ears are attuned to the melody of her captivating voice; and our sense of fragrance is gratified by the rare Oriental perfumes that her presence wafts.

A similar demand for visualizing the situation is seen in *Macbeth*, Act 1, scene iv, lines 54 ff. Macbeth speaking aside closes his speech by saying, —

Yet let that be
Which the eye fears, when it is done, to see.

The unpracticed reader may fail to imagine Duncan and Banquo eagerly engaged in conversation while Macbeth is speaking. Therefore they may try to connect this speech logically with the one of Duncan's which follows, —

True, worthy Banquo: he is full so valiant,
And in his commendations I am fed.

That this is in reply to an imagined remark to Banquo's comment on Macbeth's bravery many students do not at once perceive.

2. **Vocabulary and allusions.** Closely connected with the demand that the reader must visualize the scene is the demand that Shakespeare's vocabulary and allusions require special attention. Visualization is often the key that unlocks the meaning of a passage, for it must be constantly borne in mind that Shakespeare thinks in images. Understanding the allusion the reader does not find the words difficult. Macbeth, for example, says, when hedged about by his attacking enemies, —

They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.

To understand this, the young reader must know of the ancient practice of bear-baiting—the bear tied to a stake with a pack of dogs biting him. Shakespeare, writing this, saw the image; the pupil, reading it interpretatively, must likewise see it.

We need to know, furthermore, that in many cases the words that Shakespeare used carried a different

connotation, and to interpret his use of *presently*, *still*, *doubt*, *practice*, *invent*, *exhibition*, and hundreds of others, we must learn what that connotation was in Elizabethan English. In the same way, our students must know that many allusions which were plain to all in Shakespeare's audience have lost their easy application and in some cases defy the ripest scholarship. If search in our notes clears up the allusion, we are repaid; but as young people may not share our keen interest in the search, we should not make our study too minute — certainly not so minute as to endanger a loss of the beauty and the significance of the whole design. On the other hand, we should not be afraid of the intellectual approach. Upon the difficult passages we may make a wise but not a tedious pause. The maturity of our class and the immediate motive in mind will dictate the minuteness of the study.

3. Poetic appeal. We should be false to our conception of teaching did we not try to arouse in our pupils a continually growing appreciation and reverence for the power of poetry. Deliberate pause and a teaching instinct are here essential. While a goodly portion of poetic beauty may be self-perceived by the gifted few, a majority of our pupils need to have their attention directed to the passages of marked excellence. The morrow's assignment may, among other things, be the selection of the most poetical passage in Act iv. When the class assembles, the variously selected passages may be read and the special poetical quality commented

upon. Scores upon scores of passages arrest us in Shakespeare; in *Antony and Cleopatra* we linger appreciatively upon this: —

Sometime we see a cloud that's dragonish;
 A vapour sometime like a bear or lion,
 A tower'd citadel, a pendent rock,
 A forked mountain, or blue promontory
 With trees upon't, that nod unto the world,
 And mock our eyes with air; thou hast seen these signs;
 They are black vesper's pageants.

.

That which is now a horse, even with a thought
 The rack dislimns, and makes it indistinct,
 As water is in water.

What a splendid image to bring out the superficial existence of human life, its inevitable transiency, the complete final absorption that eliminates all individuality! Yet without a pause upon the passage the untrained pupils might not only fail to see that Antony is foreshadowing his own contemplated death, but they would, in many cases, fail to see the detailed beauty of the pictured vision. And this passage is but one among hundreds that might be successfully used to develop in the pupil the appreciation of poetical effects.

4. Memory assignment and dramatic presentation. To incite the pupil to retain such pictures as these and to enforce the emphasis upon certain significant characterizations or ethical truths, the teacher should demand a good deal of memory work in connection with this study of the drama. This practice offers the student excellent mental drill, unconsciously develops

poetic taste, and at the same time increases his working vocabulary and secures the retention of poetical imagery. Its most important function is the help it gives the student by equipping him with selected norms which will direct toward a more accurate judgment of things æsthetic and things spiritual. As Matthew Arnold suggests, these memorized selections may be happily used in measuring the worth of other poetry. Nor should the assignment be limited to verse form; wisely selected prose passages thoroughly memorized may secure a ready response in the learner's style. The help which memory work offers the spirit is likewise apparent. It gives the student standards of moral and social judgment. The course should direct toward the development of character. Frequently this can be more strikingly effected in our dramatic study by selecting certain scenes and having them acted in the presence of the class or school.

5. **Humor in drama.** In previous generations teachers have been too prone to ignore the humor in literature. As humor was something Shakespeare keenly perceived, it is something readers should keenly re-perceive. His habit of introducing it into his sternest tragedies should be dwelt upon and its effect carefully noted. The Porter's scene in *Macbeth* is something to linger over and enjoy. Lancelot Gobbo will afford amusement. If the pupils are reading *The Tempest*, scarcely anything can be better than to get three of the boys to act out the drunken scene of Stephano,

Trinculo, and Caliban. Until pointed out by the teacher few pupils realize the humor of the Stephano-Caliban head-by-foot arrangement under the gabardine. Its dramatic presentation before the class is an uproarious farce that cheers everybody.

6. **Plot structure.** Discussions on the plot are sometimes so elaborate that they often merely darken counsel. In the earlier years of the high school it is far better to employ no highly technical phrases — phrases that the dramatic critics fittingly employ in their discussions addressed to the more mature, but which are too detailed for elementary study. Plot, in these earlier years, should be thought of merely as story, and enough plot material for the recitation is supplied by emphasizing the continuous course of the story and by bringing into prominence the ways in which the various threads cross and recross and finally complete the playwright's preconceived design. In the most advanced classes in the high school the discussion may involve details more intricate, and may, if the teacher thinks it wise, embrace a consideration of the five divisions that Freytag names: (1) Introduction; (2) Rising action; (3) Turning-point (Climax); (4) Falling action; (5) Catastrophe.¹

¹ These terms are particularly applicable to tragedy. Those interested in seeing how they may be practically applied in the analysis of *Antony and Cleopatra* may be helped by the following: —

A. *Rising Action.* Act I, Sc. i — Act III, Sc. v.

1. Introductory exposition. Act I, Sc. i, ll. 1-13.

2. Exciting force. Act I, Sc. i, l. 14 — Act I, Sc. iii.

3. Working-out. Act I, Sc. iv, l. 1 — Act III, Sc. iv.

4. Turning-point. Act III, Sc. iv.

(1) The word *introduction* is almost self-revealing. The audience is told enough about the existing conditions that even the slower minds may understand the logical sequence of the succeeding events. Where the situation is not clearly presented, the audience finds it difficult to see the full significance of the events. It is precisely for this reason that many of Browning's dramas and dramatic monologues are baffling. Browning habitually starts out *in medias res* and we have to make so many inferences and hold such a multitude of incidents in solution that the mind soon commences to tire and so loses its receptive power. Shakespeare, on the other hand, is conventional in his introduction. He takes the most exacting pains that each auditor — even the dullest apprentice — shall understand the existing background, the opening situation, and the relationship of the various characters.

In *Macbeth*, the witches in their weird way suggest a diabolical design upon Macbeth and leave the stage to allow the bleeding sergeant and Ross to report to King Duncan — really to the audience — what Macbeth has been bravely doing for the realm. With these two facts before us — the witches' evil intent and the knowledge of Macbeth's loyal bravery on behalf of his king — we are ready for the rising action to begin.

B. *Falling Action.*

1. Tragic force. Act III, Sc. v — End.
2. Working-out. Act III, Sc. vii — Act IV, Sc. vii.
3. Final suspense. Act IV, Sc. vii — Act IV, Sc. xiv, l. 101.
4. Catastrophe. Act IV, Sc. xiv, l. 101 — End of play

In *Antony and Cleopatra*, the "dotage" and enslavement of Antony is first brought out analytically in the speech of Philo to Demetrius, followed by an objective display of this uxorious surrender to the gypsy's charm. Each scene in the first act reinforces this surrender by further display and analytical comment; but in the mean time messengers have come from Rome with news that disturbs the luxurious and voluptuous repose which Antony would so willingly prolong.

(2) *Rising action*. Every drama represents some sort of conflict. It may be an individual struggling with fate or environment, the evil nature struggling with the good, apathy in conflict with conceived duty, or other contesting abstractions. But on the modern stage the struggle is, as a rule, more concretely represented. Macbeth is seen in conflict with himself, but at once this introspective struggle yields to his conflict with Lady Macbeth. When he has yielded to this he later develops his antagonism to Banquo, Fleance, Malcolm, and other opponents, until the catastrophe is reached in his fatal struggle with Macduff. The place where this germ of struggle asserts its initial activity, disturbing ever so slightly the repose of the opening situation, is the beginning of the rising action. The disturbing agency is the exciting force; the combination of the action up to the turning-point composes, along with the introduction, the *line of complication* — the entanglement. In *Antony and Cleopatra*, the exciting force that pricks from restful Alexandrian in-

dulgence is the message from Rome, followed closely by the message from Sicyon announcing the death of Fulvia, Antony's wife, and urging Antony's immediate presence in Rome.

The rising action continues to complicate and entangle. Conflicting forces assert themselves. Characters that are to dominate the latter half of the play are displayed in their growing power. In *Macbeth*, Banquo, Fleance, Malcolm, Macduff are displayed in their potential strength and give hints to the reader of Macbeth's ultimate downfall. In *Antony and Cleopatra*, the attitude of Pompey and Octavius Cæsar begin to show the possibilities of resistance, and — particularly in the case of Cæsar — grow more menacing as the rising action continues. But this opposition is not yet controlling; the dominating character of the first part maintains his strength.

(3) *Turning-point.* In *Macbeth*, as the action of the drama continues, it finally reaches a point where the character that dominates the play is at the height of a crucial struggle; the two forces have met in significant struggle; the conflict is momentarily seen in even balance; finally the first force wavers and the second secures the advantage. This does not mean that the hero immediately fails; he may go on and win other successes, but his unquestioned control is lost and he has started down toward the catastrophe that awaits him at the foot of the hill. Macbeth from the start is successful; he wins one position after another, is made

king and asserts his absolute sway. Each action he undertakes is apparently brought to a successful issue as each one of his enemies is brought low. The climax comes when his exploit against Banquo is menacingly fringed with failure — the significant escape of Fleance. From this time on, while he meets with some success, the trend of his power is continuously downward and soon he begins to “wish the estate o’ th’ world were all undone.”

In *Antony and Cleopatra*, Antony’s position in the rising action, while assured, is never so unquestionably assured as was Macbeth’s. He has, however, as a triumvir, a strong position in the world; he has as his ally the great Cleopatra, with her transcendent power and the inherited wealth that accompanies the “circle of the Ptolemies.” On the other hand, we see ranged against Antony the iron will and the adroit military genius of Octavius. The issue is seen when the two forces meet in naval battle at Actium. Cleopatra weakly flies and Antony more weakly follows. His career, like Macbeth’s, reaches its turning-point and sadly fails. He feels that he is so lated in the world that he has lost his way forever.

(4) *Falling action.* We have said that the prick that disturbs the opening repose and starts the rising action is called the *exciting force*. The push that starts the falling action we name the *tragic force*, and its continuance the *working-out*. Macbeth, in the midst of the banquet scene, is told of the escape of Fleance. He is

immediately unnerved, and except for Lady Macbeth might have completely revealed his crime against Banquo and against Duncan. As it is, suspicion, already aroused, grows stronger against him. He meets with further opposition from the witches and from Malcolm and Macduff and is thus hurried to his doom. In *Antony and Cleopatra*, the flight from Actium has brought further dangers. Cæsar has pursued the retreating ships to Alexandria, and his presence supplies the exciting force. Antony's shame at his cowardly flight prompts him to regather his forces and again meet Cæsar in battle. This adds, as do Macbeth's successes before the catastrophe, to the final suspense.

(5) *Catastrophe*. The catastrophe comes with the death of the hero. It is usually deepened and intensified by the death — either before or later — of other characters in the play, especially of those with whom the main character is most closely associated. The suicide of Lady Macbeth deepens the tragedy of Macbeth's death; Cleopatra's suicide deepens, with like intensity, the self-inflicted death of Antony. The play fittingly closes in "great solemnity."

7. *Character study*. Of all the various appeals in drama perhaps the one which makes the deepest impression upon young people, comes from observing the personalities of those who are concerned in the plot — those who act and those who are acted upon. While we shall not in our teaching wish completely to isolate the study of character from the study of plot, we shall

nevertheless wish many times to direct such emphasis upon character as will bring it prominently into the foreground of our thinking. Perhaps we shall wish first to remind our pupils of the analysis which we made in our study of prose fiction. There we found that the character of a person is portrayed in four distinct ways: —

1. By what the person says or fails to say.
2. By what the person does or fails to do,
3. By what is said about the person.
4. By what the person causes others to do.

These four methods are equally applicable to the study of character as portrayed in drama. There is only one marked difference here between the privileges of the novelist and the dramatist. In portraying character by the second method, the novelist can speak in his own person: in his critical comments he may direct special attention to such points as he may wish the reader to note; he may point out the specific changes wrought by time and experience. The dramatist, on the other hand, usually keeps himself wholly in the background; he does not perform the part of the docent; he portrays his characters only by the words and actions of those who are brought upon the stage.¹

But this imposed limitation is not so narrowly restrictive as the bare contrast might at first suggest.

¹ The only exception to this is seen in the long and elaborate stage directions sometimes seen in the works of the more recent writers, notably Bernard Shaw.

The very removal of the interpreting third person may make the scene and action more vivid; for drama, by the very directness of its nature, stimulates the reader to more intense imaginative activity. And if, instead of reading a drama, we are watching the actors upon the stage, we may see, by means of their costumes, gestures, modulation, and interplay, a more clean-cut delineation of character than any novelist — however skilled in analysis — could possibly make. It is thus seen that the bare assertion that the novelist has one privilege which is denied the dramatist is not to imply greater character-portraying power resting with the former; the advantages possessed by the dramatist in the particular lines which we have designated more than counteract such a limitation.

As we make our application of the four methods of character portrayed to the play in hand we may find it practical to take any single character — Macbeth, Antony, Julius Cæsar, Banquo, Brutus, Ophelia, or Shylock, for example — and have the pupils select the passages that bear directly upon these separate methods. Or one group in the class might confine its study to one of these methods while three other groups would respectively take the three other methods, the analysis centering upon a single character.

We shall not, of course, wish to confine our study to these four methods, for as we proceed in our examination we shall discover other angles of approach. We must never allow the study to be too minute or too

prolonged or too technical; we shall secure better results by confining ourselves pretty closely to the more obvious and the more salient points.

Teachers will very naturally wish to dwell upon the effects which one character makes upon another. As nothing is more interesting than this in life, so nothing is more interesting than this in drama. How marked is the influence which Lady Macbeth exerts upon her husband! Equally compelling and equally tragic is the influence which Cleopatra exerts upon Antony. Each decisive situation in their respective associations allows the student opportunity for a brief analysis of the nature and application of this feminine force. And this is only one of a multitude of examples that show the reaction of character upon character.

The student will be further interested in noting how the dramatist enhances his effects by the use of *character contrast*. In *The Merchant of Venice*, for example, the generosity of Antonio is the more strongly accentuated because it is seen in opposing juxtaposition with Shylock's avarice. In *Hamlet* the vacillation of the hero is the more marked because it is set off by the clear-cut decision of Fortinbras. In *Julius Cæsar* Brutus's candor is all the more apparent because it falls before the cunning of Mark Antony. In all these cases — and in many more which the student will discover for himself — each of the dominant traits is more emphatically portrayed because it is thus brought into immediate touch with its contrasting type.

Equally interesting, but less rarely used as a device, is what Dr. Moulton calls the *character foil*. As defined by him the character foil is not the same as character contrast. Portia and Narissa are character foils; they are moulded in the same shaped form, but in Portia the prevailing traits are more obvious and more commanding. Pupils, once they see these dual examples, will be interested in searching for others — individuals who thus set each other off by contrast in degree rather than by contrast in kind.

There is one marked example in *Hamlet* where an artistic effect is secured by bringing together two characters, Rosencrantz and Guildenstern, and making them identical. They are neither character contrasts nor character foils. They bend their pregnant knees in perfect harmony and, completely undifferentiated, act their sycophantic parts. Rosencrantz and Guildenstern; Guildenstern and Rosencrantz — the fact that the order is wholly immaterial helps to make their ready surrender of Hamlet's friendship the more despicable.

A line of study which we may interestingly pursue in our study of fiction may be found equally profitable in the study of drama — the study of the development of character. In the first part of *Julius Cæsar* Antony is not felt to possess any special points of strength. He is seen in the shadow of Brutus. But as the play progresses his adroit and practical power develops and soon brings him into a position of unquestioned com-

mand and paramount strength. As his life is further portrayed in *Antony and Cleopatra*, however, we see that the trend is toward decadence. Under the beguiling influence of Egypt's queen his patriotism falters and every fiber of his character gives way. Macbeth's character shows the same disintegrating trend, and readers become interested in noting each declining stage. The pupil will learn to be equally watchful for those characters which change for the better and those which change for the worse.

The directed attention upon the foregoing points in character study should tend to give the student a clearer intellectual conception of each person in the drama. Seeing the characters in association with each other and noting the produced effects, the student will see each one brought into clear relief and into relative strength. There should accompany this an equally clear conception of the ethical significance of those faults that invoke failure. The objective portrayal of tragic results almost inevitably weaves its subtle impression into the character of the young reader. And this is the best result of the study of drama in the schools.

No teacher will wish, in this study of drama, to go so minutely into the analysis of plot or character as to detract from the æsthetic enjoyment of the selected play. The broad outlines of story and the general significance of sequent action, artistically rounding

toward the close, are the important considerations to bring into view. Along with this will come the general conception and the general significance of the characters. The analysis of technique is of value only when it makes the student more appreciative of the beauty of the play and more sensitive to the import of the ethical theme.

CHAPTER XI

THE TEACHING OF THE ESSAY

As the types of essays which we admit into our English course represent mature thinking and are addressed to very mature minds, we shall need to approach our task of essay-teaching with unusual care and unusual preparation. Many of us will be helped in this approach by reminding ourselves that the essay form was, with most of us, the last of the literary forms to win our own interest and appreciation. Our taste for story is innate, melody and rhyme delight us in our juvenile years, we are early won by the concreteness of the drama; but a liking for the essay has, in most cases, to be carefully developed. This is particularly true if a writer deals principally with abstract subjects.

We can, however, convince our pupils that the essay is capable of very simple treatment and is not necessarily the formidable object which they, in their youthful bias, have falsely imagined. A brief analysis will show them that when they themselves have written an account of how a certain game is played, or what their feelings are under certain specific conditions, they have adopted the simpler form of the expository essay. They have merely spoken out of their experience and

knowledge. And this, the pupils will learn, is the function of the essayist; he sets forth in some sort of order the results of his thinking and knowing and feeling. The topics thus discussed and the forms of the discussion vary so widely that it is difficult to lay down any specific method which the teacher may adopt that invariably makes the easiest and deftest introduction to the study of the essay. There are, however, certain suggestions that may afford general assistance.

1. **Provide an interesting approach.** The first essential demand is to arouse an interest in the topic which the essayist is to discuss. If we are planning, for example, to take up the study of Carlyle's *Essay on Burns* with our senior classes, we shall find it profitable to precede this study with a reading of Burns's selected ~~poems~~ ^{poems} and with the narration — by teacher or pupil — of many interesting facts about Burns and his peasant life in Scotland. On taking up this essay on Burns, the pupils will then be interested in knowing that Carlyle was a Scotchman, that his father was a stone mason, and that the similarity in the early environment of the two authors thus makes it natural for Carlyle to understand Burns's struggles and triumphs and write intelligently and sympathetically about them. Again, interest in a particular essay may sometimes be opportunely established by connecting it with some current school activity. Your senior class has held an entertainment and wishes to spend its newly acquired funds in the purchase of a set of books for the school

library. While interest in books is rife, select that time for the reading of Ruskin's *Sesame and Lilies*, or some essay that exalts the value of reading and the inspirational power of books. Whatever the essay we are studying, then, the method of approach will be designed to establish a connection with the preceding task or the present moment and to arouse a keen interest in the new assignment.

2. Our second consideration questions the character of the first reading assignment. Shall we ask the pupils to read the essay through in order that they may get a general view of the whole, or shall we first take it up in sections? If the essay is short and easy to comprehend, most teachers will find it desirable to have the pupils read the essay entire before taking it up for more careful study. If, however, the essay is too long, too obscure in thought, or too involved in phrasing, this general view may be given by the teacher or by some specially competent pupil. Again, if the essay is of undue length or if it is easily divisible into distinct parts, — as is true of Carlyle's *Essay on Burns* and Emerson's *American Scholar*, — these parts may be serially taken up and their connection with the whole and with each other later established.

3. Studying the structure and making an outline. The study of certain selected essays may be justified because of the hints they give the student along the lines of structure. One of the best of these, as experienced teachers will testify, is Palmer's *Self-Cultiva-*

tion in English. It is easy to show from a study of this little masterpiece how carefully the author preconceived his whole design and what pains he took in executing the design. In our study of this particular essay, we not only find it easy to differentiate the three parts, — introduction, body, and conclusion, — but we can likewise show the student the four very definite divisions of the body of the essay. Furthermore, the student will be interested in noting the careful connecting of these parts into a cohesive whole by means of summarizing and transitional paragraphs and by the author's skillful use of connective phrases. The perception of the use of these devices by a master craftsman will afford valuable hints to the young apprentice when he comes to the task of writing his own essay. But the emphasis upon these structural details must never be allowed to lessen the saliency of the message. Substance is always more important than form.

In the midst of this structural study of a particular essay it is usually desirable to have each pupil make some sort of outline. If the author has been very careful in formulating his plan for the whole, as Burke is in his *Conciliation Speech* and as Palmer is in his *Self-Cultivation in English*, it is desirable to discover the few main headings and properly place the subordinate parts under these. If the structure is less formal, as in most of Lamb's essays, the listing of topics in their order, without much regard to their subordination, is more satisfactory.

Many teachers find it valuable to provide cards — the size of postal-cards or smaller — on which the pupil carefully notes the topics which the essayist discusses in the portion assigned for study. At the beginning of the hour these cards are placed on the teacher's desk. The recitation may then be conducted in either of two ways. The teacher may follow carefully his own prepared outline and take up the topics in the same sequence which the author has chosen; or the teacher may simply call upon the pupil to discuss one of the topics in the reading which interested the pupil most. In either case a large element of value in the recitation will be the informal class discussion in which each member freely joins.

To direct the pupil's attention to the close examination of structure, we may sometimes find it useful to ask such specific questions as these: —

1. What evidence can you adduce that the author had or had not a preconceived design of the whole before he commenced to write?
2. Does the essayist seem to you too conscious of his skeleton plan? How does this manifest itself?
3. Is the introduction too obviously an introduction and the conclusion too obviously a conclusion?
4. Suggest some other introduction and explain why your suggested introduction would be better or worse.
5. Do the several divisions naturally and logically develop the main thesis of the essay?
6. Granted the informal tone of the essay, would you characterize the aimlessness as *pardonable*, *unpardonable*, *effective*, or *charming*? Why?
7. Are there any portions that you would discard because

they are entirely irrelevant? How might the author justify their retention?

8. Are there portions of the essay that you would mark as digressions? Do they add to or detract from the charm of the whole? Explain.
9. Can you suggest an arrangement that would be more effective?
10. Do you think of any important detail that the author has omitted in the discussion?
11. Do you think any of his points have been disproportionately elaborated? What reasons can you assign for your answer?
12. Point to certain connective phrases that are obviously used to secure coherence. Do these seem artificial?
13. Point out any transitional paragraphs that the essay contains. Of what value are these?
14. Does the author do any summarizing in the midst of his theme-development? Is this necessary or desirable?
15. Are the points of the essay summarized at the end? If they are, does it add to the effectiveness of the essay? If they are not, does it destroy the effectiveness?
16. Do you find it easy to phrase the author's main thesis in a single sentence? In two or three sentences?

4. Studying the essayist's style. We shall not have gone far in our reading of the selected essay before we shall begin to notice the author's style — his individual way of expressing himself. We may find that his sentences are very long and hard to unravel, and we say it is *involved*. We note that he uses many balanced sentences and thus betrays an evident striving for effect, and we say it is *artificial*. We note that he pays a great deal of attention to securing an easy flow of his syllables, and we say it is *limpid*; or he pays no attention

to this, — is intent merely in getting his thought forcibly expressed, — and we say it is *rugged*.

There is a host of other adjectives — many of them synonyms — that we can apply to express our various perceptions of style-quality — *archaic, quaint, fastidious, animated, picturesque, pure, clear, chaste, classic, lucid, pellucid, dramatic, graphic, grotesque, crude, colloquial, tedious, cacophonous, academic, monotonous, incoherent, intricate, disjointed, elliptical, elegant, euphuistic, florid, precious, grandiose, grandiloquent, ornate, pompous, bombastic, ponderous, studied, melodious, resonant, orotund, harmonious, euphonious, rhythmic, laconic, sententious, compact, epigrammatic, crisp, pithy, terse, paradoxical, vigorous, prolix, verbose, diffuse*.

The essayist's vocabulary may variously impress us as being thoroughly adequate, in perfect harmony with his theme, as too colloquial, too technical, too erudite, too heavily Latinized, bare and scant, or over-luxurious. His use of figures and images — or the absence of these adornments — will be incidentally noted and judgment passed concerning the effective use of such common devices as simile, metaphor, antithesis, climax, and suspense. His sentence structure will fall under immediate scrutiny and the young critic will note the author's tendency to use long or short, loose or periodic, simple or complex, sentences. A particular examination will be made of his skill or lack of skill in keeping his ideas in proper coördination and

subordination, and whether, throughout his writings, the author has sufficiently varied his sentence structure. Students trained in the criticism of their own composition work will likewise be apt to question the unity, coherence, and emphasis in the whole essay, in the paragraph, and in the separate sentences; but upon these or other mechanical matters comparatively slight stress will fall. At no time should attention upon any of these externals obscure the central aim of the writer — his appeal to thought and his appeal to emotion. It would be only the most unscientific teaching technique that would carry analysis to the point where it would cloud the thought or lessen the emotional charm.

To direct special attention to points in style, questions similar to the following may profitably be asked while a particular essay is being studied: —

1. Perfect style has sometimes been compared to perfect taste in dress — it creates the atmosphere of refinement but centers no attention upon itself. Does this fitly apply to the style of this essay?
2. Can you point to passages that do center attention upon themselves? (Cf. closing paragraph of *Essay on Burns*.) Do you conclude that the splendor of the style therefore mars?
3. The four generally accepted qualities of style are *purity*, *force*, *clearness*, and *beauty*. Can you find passages in the *Essay on Burns* that illustrate each? Which quality is most evident?
4. Style may be thought of as possessing certain inherent qualities such as *purity*, *force*, *clearness*, and *beauty*, and at the same time be thought of as producing certain

effects upon the reader — it *charms*, it *mystifies*, it *stimulates thought*, it *arouses emotion*, it *lulls*. Mention some of the effects produced by the essay we are studying.

5. Does the author's style harmonize closely with his theme? Cite examples in proof.
6. Is the style consistent throughout? Does this mean that it is the same throughout? Explain by allusion to certain passages.
7. Does the style impress you as having been imitated? What author may have influenced the essayist? What passages suggest this?
8. Does imitation seem to you to be a virtue or a defect? May it sometimes be one and sometimes the other?
9. Does the author impress you by his visualizing powers? Does he do this by his figures of speech or by happily chosen adjectives, nouns, and verbs?
10. Does his clear thinking produce clear writing? Is this always true?
11. Is the author's style marred for you by his erudition?
12. Does the style impress you as academic? Illustrate.

5. **The essayist's personality.** If we are pleased with the author's style and art, and fall easily under the domination of his charm, we shall begin to wonder more about his personality — how he lived, how he influenced others, his reactions upon the world and the world's reaction upon him. After reading several of the personal essays of Lamb, Addison, Irving, Holmes, Crothers, Benson, and Chesterton, we can make a pretty fair guess regarding their individual interests, the range of their sympathies, and the characteristics that distinguish them as men among men. It is a display of the vital and most interesting theme in life — *personality*; and on this the student will early be en-

couraged to linger. For further knowledge of the man we shall naturally want to go to biography and letters, and learn through these more about his associations, the judgment his contemporaries passed upon him, his personal struggles, and his personal triumphs.

Again, as suggesting more concretely how the student's attention may be directed to the author's personality, we may sometimes wish to ask certain definite questions:¹

1. Are you more impressed by the author's powers of deep thinking or his powers of deep feeling?
2. Would you judge him to be a man of deep affection?
3. Is there any evidence of his attitude toward children?
4. Do you think he is largely controlled by a single idea or does he show evidence of breadth?
5. Is he a man of dominating will?
6. Are you impressed with his sense of fairness, or might he be capable of duplicity?
7. What evidence have you of the author's sincerity?
8. Is he apparently more influenced by men, or books, or nature?
9. What would you guess concerning his environment as he wrote? Do you think of him as being especially susceptible to the influence of environment?
10. Do you think of him as being absorbed in the events of the future or of the past?
11. Is there any revelation of collegiate or academic training?
12. Is the writer's attitude toward his readers sympathetic, antagonistic, or indifferent?
13. Do you imagine that he would make a good business man?

¹ For other questions that may offer further suggestions the reader is referred to the chapter on *The Teaching of Prose Fiction*.

14. Does his use of satire and sarcasm betray a bitter element in his nature?
15. Does the writer seem to you too dogmatic?
16. What is your guess concerning the keenness of his sense of humor? Support your opinion by specific instances.
17. Do you think of him as a man sensitive to delicate æsthetic appeals?
18. Can you imagine him writing poetry, or composing music, or playing chess, or discussing stock quotations intelligently?
19. Are there any evidences of stoicism?
20. What sort of society would he naturally seek?
21. What type of discussion would he naturally choose?
22. Do you think of him as a man who has suffered great privation?
23. What are the most obvious personal traits that his writing reveals?
24. What virtues does he apparently lack?
25. Does he reveal any evidence of marked political or religious bias?
26. Is he one whom you would select for a companion on a Sunday afternoon walk?
27. Can you imagine how he would act in a small company assembled around a grate fire on a winter's evening?

6. **The essay as a stimulus to thought.** In concluding this discussion on the essay, we may add one further word of warning and emphasis. While style and structure and the author's personality may all be listed as appropriate items in our study of the essay, the really important considerations are the thought stimulus and the emotional stimulus which the writer provokes. Even in the familiar matters of the day, most of us need the docent — a man of keener insight or broader knowledge who can point out principles, truths, and

analogies which our duller senses do not grasp. Of even more use in certain circumstances, however, is the essayist who can lead us into new regions of thought and knowledge and emotion. Both of these functions — the revelation of truth in things familiar and the revelation of truth in things unfamiliar — it is the privilege of the essayist to impart and the opportunity of the reader to accept. How much the world owes to men whose knowledge and insight and humor have made these revelations, — Emerson, Carlyle, Ruskin, Arnold, Stevenson, Lamb, Macaulay, Darwin, Huxley, Thoreau, — to mention only a few of the older masters.

These essayists were, for the most part, seriously intent on the development of an ethical truth. They believed that the acceptance of their ideas would urge the world to aspire to nobler living, and their efforts were directed to the elucidation of their ethical thought and a sincere entreaty for their adoption in practice. Many of the essays of Arnold and Carlyle and Emerson make strong appeal along these lines, and their utterances invite the young people to most profitable discussion. The high-school teacher, however, will dwell only upon the simpler truths which the authors emphasize; he will remember that subtlety and casuistry have no place in high-school discussions.

But introduction to these is not enough. We should, at the same time that we are reading these older essays,

draw the attention of our students to the contribution that science is currently offering, to the illuminating editorials and magazine articles constantly being written on national and international affairs, and to the consequent obligation that this new knowledge imposes upon us in the way of a more intelligent citizenship.

The student will be interested, moreover, in cultivating at the same time acquaintance with still another type of essayists — essayists who are working with an entirely different conception and who are very little interested in the dissemination of mere knowledge or in arousing deeper ethical thinking. The appeal is to the sense of humor and wit and playful emotions. Sydney Smith and Charles Lamb and Addison did this in the older days; Crothers, Van Dyke, and Benson, and writers in the "Contributors' Club" of the *Atlantic Monthly*, are doing it now. They delight us by their happy turns of phrase, their clever allusions, and their power of sympathetic and whimsical appeal. I turn, for illustration of this, to my copy of *Elia* and re-read his *Chapter on Ears* : —

I have no ear, —

Mistake me not, reader, — nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking) handsome volutes to the human capital. Better my mother had never borne me, — I am, I think, rather delicately than copiously provided with those conduits; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inlets — those indispensable side intelligencers.

And then, after rambling on for another paragraph in the same playful vein, he admits rather reluctantly, you remember, that he has no ear *for music*.

To have introduced your students to literature of this whimsically humorous and personal mood will be to provide them with one other avenue for the wholesome pleasure of the intellectual life. Such essays are not to be studied; they are to be pleasurable read. And may it not be true that their message to the world is just as important as those which carry the more heavily freighted intellectual appeal?

CHAPTER XII

THE PROBLEM OF OUTSIDE READING

WHEN we English teachers consider that the infinitely small amount of reading our pupils can do in school hours, in contrast with the infinitely large amount they can do outside of school, and will do in the years that, in varying number, stretch far beyond their graduation days, when we realize the opportunities that we have in directing them to books that will fill their lives with a loftier ideal and open to them an ampler range of thought and emotion, we are indeed false to our high trust if we do not give earnest attention to the various possibilities for guiding them in their outside reading.

In this task our purpose may well be personal and selective. Those of our pupils who come from homes of culture, who have been intelligently directed from their earliest reading years, will certainly need less of our care and thought than do those reared in a less fortunate environment. Even to the well-guided, however, we can often suggest books which their parents may not have thought of or may not have known. Teachers, it may be further added, seeing these pupils from a non-parental angle, may very wisely supplement the reading guidance in undeveloped lines and

for corrective purposes. After all this is said, however, the fact remains that the teacher's most helpful directions will be given to those who need them most — to those boys and girls who have not known the value of association with books, who may have developed no reading taste, and who are browsing in sterile pastures ignorant of the easy distance that intervenes between this and a luxurious and more nutritious growth. To each individual pupil composing these classes — the well-directed and the undirected — the best approach is usually through the *personal conference*.

1. **Personal Conference.** You are sufficiently well acquainted with your boy to know that he is interested in deeds of manly courage and stirring adventure and that he loves the stimulus of ozone, frost, forest, and salt water. Send him to Jack London's *The Call of the Wild*, Dr. Grenfell's *Adrift on the Ice Pan*, Mark Twain's *Tom Sawyer*, Kipling's *Captains Courageous*, F. Hopkinson Smith's *The Master Diver*. Perhaps you may have the book on your desk, and can read a page or two just to stimulate his reading desire. The girl of opposite type, interested in quietness and quaintness, will enjoy *Cranford* and *Pride and Prejudice* and *Little Women*.

The personal conference may accomplish a great deal in the way of acquainting you with phases of the individual pupil's character and life which previously had remained undisclosed. For these phases you will be continuously alert and you will readily adapt your

recommendations to your new discovery and compass it with a sympathy which you had not previously felt.

2. **Modern Books.** Since the vexed question of copyright enters so persistently into the choosing of books for reading and study in the regular English course, the more modern books are less frequently taken up in class even though they constantly invite selection. In the personal conference the teacher may discover that some book very recent from the press is just the book a certain boy or girl needs, and this book may be recommended for outside reading. Such a book as Harrison's *Queed* or Tarkington's *The Turmoil*. To certain pupils some very modern volume of verse may be wisely recommended. While we wish to remain loyal to the classics, we do not want to be blind to the worth and message of the new and unplaced. There is no necessity for any re-waging of that old battle of the books, for a book is not necessarily poor because it is recent nor appropriate because it is classic. Moreover, by showing an interest in this current literature, the teacher will oftentimes establish a more human relationship with the boys and girls who are interested in the "six best sellers," and the teacher's manifest enjoyment of some of these will give greater poignancy and potentiality to his praise of a given book of old repute.

3. **Coöperation with the city library.** In advising certain books — particularly the more modern ones — the public library can be most helpful, and the school

should therefore solicit the most cordial coöperation. In some cities it has been possible to establish a branch library in the school building, where a considerable number of library books are constantly kept on hand and where deliveries of any special books may be daily made. In addition to the familiarity with these books, there is established by this means a more easy introduction to the main library with the opportunities it richly offers in the way of reference books, magazines, and the apparatus for the thorough investigation of special topics. It must be borne in mind that the easy acquaintance that we teachers have acquired in handling library cards and catalogues is something we have learned through long practice. We should remember that many of our children are deterred from the use of this library for the simple reason that they dread its unfamiliarity and its formalism. The work in outside reading, because of the spirit of coöperation it thus invokes, may readily afford the means of easy approach to all the library facilities.

4. Summer reading. Teachers should not assume that all the opportunities for this directive work in supplementary reading are confined to the nine months of the school year. It is a custom in certain schools to make systematic attempts to direct the reading of the pupils during the summer. Usually some incentive in the way of credit or points is offered. To challenge entrance to a severer contest a larger number of points is not infrequently offered for the more difficult books.

The reading of Carlyle's *Heroes and Hero Worship* might be credited with thirty points, while Barrie's *The Little Minister* might be credited with twenty. Usually, too, on reassembling in the fall some test is made to determine the thoroughness of the reported reading.

In order to carry out this system satisfactorily it is well to have printed lists prepared for each grade. If the high school has the six-year plan, five lists are prepared, and a printed copy of the appropriate list offered to each pupil below the senior year. On his return in the fall each pupil checks the books he has read and adds to the list the titles he has voluntarily chosen.

In the Winsor School in Boston — a private school for girls — the plan has been in successful operation for several years. To Miss Elizabeth A. Dike, one of the teachers of the school, I am indebted for the following senior list which, it will be noted, includes also French and German titles: —

Art and Travel

Our Lady's Tumbler. Thirteenth century.

H. F. Brown, *Venetian Studies*.

F. M. Crawford, *Salve Venetia*.

Gardner, *St. Catherine of Siena*.

R. Hichens, *Egypt and its Monuments*.

J. C. Hobart, *The Glory that was Greece*.

W. D. Howells, *Italian Journeys*.

A. Le Bras, *Au Pays des Pardons*.

J. P. Mahaffy, *Greek Pictures*.

P. S. Marden, *Greece and the Ægean Islands*.

E. McCurdy, *Leonardo da Vinci's Notebook*.

T. S. Moore, *Correggio*.

- R. L. Stevenson, *Velasquez*.
 J. A. Symonds, *Sketches in Italy and Greece*.
 A. Symons, *Cities of Italy*.
 J. McN. Whistler, *The Gentle Art of Making Enemies*.
 R. Rolland, *Musiciens d'aujourd'hui*.

Biography and Letters

- A. Barine, *Princesses et Grandes Dames*.
Letters of Elizabeth Barrett Browning.
 J. E. Cabot, *Life of Emerson* (2 vols.).
 S. Colvin, *Letters of Stevenson*.
 A. France, *La Vie de Jeanne d'Arc*.
 J. S. Mill, *Autobiography*.
 R. Rolland, *La Vie de Beethoven*.
 P. Sabatier, *La Vie de St. François d'Assisi*.
 W. M. Thackeray, *Letters of an American Family*.
 V. van Gogh, *Letters of a Post-Impressionist*.

Essays and Sociology

- J. Addams, *Twenty Years at Hull House*.
 J. Addams, *The Spirit of Youth and the City Streets*.
 M. Arnold, *Essays in Criticism*.
 A. Barine, *Portraits de Femmes*.
 G. K. Chesterton, *Varied Types*.
 C. W. Eliot, *The Durable Satisfactions of Life*.
 R. W. Emerson, *Essays*.
 R. W. Emerson, *Representative Men*.
 R. W. Emerson, *English Traits*.
 M. Maeterlinck, *Le Trésor des Humbles*.
 W. Wyckoff, *The Workers*.

Fiction

- H. Balzac, *Cinq Scènes de la Comédie Humaine*. (Heath.)
 H. Balzac, *Eugénie Grandet*.
 J. Conrad, *Lord Jim*.
 J. Conrad, *Youth*.
 Dahn, *Ein Kampf um Rom* (historical).
 E. Eschenbach, *Die Freiherren von Gemperlein*. (Heath.)
 Freitag, *Der Rittmeister von Altrosen*.
 T. Gautier, *Jettatura*. (Heath.)

- J. W. v. Goethe, *Hermann und Dorothea*. (Heath.)
 R. Grant, *Unleavened Bread*.
 T. Hardy, *A Pair of Blue Eyes*.
 T. Hardy, *A Laodicean*.
 H. S. Harrison, *Queed*.
 N. Hawthorne, *The Scarlet Letter*.
 M. Hewlett, *The Stooping Lady*.
 H. James, *The American*.
 Lenotre, *Une Fille de Louis XVI*.
 G. Meredith, *Diana of the Crossways*.
 G. Meredith, *Evan Harrington*.
 Miss Roberts, *Mademoiselle Mori*.
 R. L. Stevenson, *Prince Otto*.
 W. M. Thackeray, *Vanity Fair*.
 A. Trollope, *The Warden*.
 A. Trollope, *Barchester Towers*.
 A. Trollope, *Phineas Finn*.
 A. Trollope, *Framley Parsonage*.
 A. Trollope, *The Small House at Allington*.
 A. Trollope, *The Last Chronicles of Barset*.
 Mrs. Humphry Ward, *Marcella*.
 Mrs. Humphry Ward, *Sir George Tressady*.
 Mrs. Humphry Ward, *Robert Elsmere*.
 Mrs. Humphry Ward, *Richard Meynell*.
 M. S. Watts, *Nathan Burke* (historical).

Miss Dike's personal comment follows:—

While reading should not be overemphasized in the summer vacation while the tendency wilts, and while we must admit that many of the brains seem to be very leaky sieves, and while our plan does not meet the needs of every child and might doubtless be improved, it is of *great value*. In the first place, it makes the child feel that literature and education are not shut up in school books and schools, and that we should learn to appreciate and to love books; second, that literature is not dead, that men are writing to-day; third, that everything between two covers is not worth reading; and fourth, that intelligent reading includes giving out as well as taking in.

5. The reading list¹ should not be too long. To make these reading lists — whether for summer reading or for term-time reading — too long and too varied is to destroy the value of the suggestion. Most of us have so many favorites in fiction, drama, poetry, history, biography, and travel that we are afraid to omit any from our suggestive list. But to make the list too comprehensive is to confront the student with the same indecision and embarrassment that confronts the neophyte who is ordering his first hotel dinner from an elaborate menu card. Years of dining may develop this timid tyro into a sophisticated epicure, but the result is not attained without the patient guidance of the initiated. The high-school list may be appropriately simplified into the “club-breakfast” type of menu, which is thoroughly adequate and thoroughly palatable and does not subject the pupil to embarrassment and indecision.

¹ The following lists for home reading offer full suggestions for the choice of books: —

Abbott, Allan. *Summer Reading for High-School Pupils*. (In Baker, F. T., *Bibliography of Children's Reading*. Teachers College, Columbia University. 1908. 60 cents.)

Grand Rapids, Michigan Public Library. List of books used by the English department of the Central High School in the work in vocational guidance.

National Council of English Teachers. *Books for Home Reading of High-School Pupils*. University of Chicago Press. 10 cents.

New York City Association of High School Teachers of English. *List of Books for High-School Pupils for Home Reading*. Leaflet no. xv, September, 1914.

Newark Public Library. *Reading for Pleasure and Profit*. Newark, New Jersey. 10 cents.

6. Same book for all the class. In many cases it is practicable and profitable to have the same book read by each member of the class, provided duplicates are in the school, or city library or can be economically purchased. In connection with the study of the Renaissance movement, for example, Kinglsey's *Westward Ho!* may be wisely assigned. The age of Queen Anne is splendidly revealed by Thackeray's *Henry Esmond* with Steele, Addison, and Swift vividly and authentically portrayed. While studying Shakespeare, Burns, and Byron, each member of the class may be asked to read *Master Skylark*, *Nancy Stair*, and *The Castaway*. As Dickens's *A Tale of Two Cities* is not written in the author's usual style, the class might, while reading it, be asked to read one which is more nearly typical — *Hard Times*, for example, which has the advantage of being short.

7. Personal ownership and book-plates. The emphasis laid upon outside reading may be made stronger if pupils are encouraged to own their own books and select their own book-plates. There is something infinitely more personal and intimate in a book that you own, in contrast with the one you borrow from the library. While all of us will read many borrowed books, we should, if possible, permit ourselves a certain amount of luxury in book-buying — choosing good and attractive editions and stamping them with our own individual book-plates. In encouraging the selection of a design for a book-plate the English teacher may co-

operate with the art department. Many various types of book-plates may be secured for display from the city library, and those pupils who are skillful in drawing may be encouraged to make their own designs.

The English teacher will, of course, prevent this extraneous interest from usurping the interest in the thought and message of the book; but he will be pardoned if he turns lovingly to one of his own favorite volumes, pasted with his own book-plate, marked by his own checks and comments, crossed by his own cross-references, and splashed by a drop of rain that fell from his own umbrella the last time he walked across his own college campus. And for these varied markings and marrings, while the volume will be all the less valuable to the second-hand dealer, it will be all the more valuable to the first-hand owner. Who would forego such ownership?

8. **The special tablet list.** Where circumstances allow, the use of a specially compiled tablet that prints a list of books suitable for the separate years may afford valuable suggestions. It keeps the list prominently before the student's eyes and may be one of the agencies that will serve to inhibit careless selection. The list, prepared by Professor C. N. Greenough and printed in the English A *Manual of Instructions and Exercises*, is admirable for college freshmen. Purged of its more difficult titles it affords valuable hints, for the more mature high-school pupils.¹

¹ This list, by permission of Professor Greenough, is printed in the Appendix.

9. **The Book-Club suggestions.** In the discussion of fiction, mention was made of the Book-Club and the various advantages it offered. The titles of these books which the students bring to the attention of the class should be carefully recorded by the teacher. The list indicates very clearly the character of the voluntary reading and furnishes valuable suggestion in the way of titles. It is a good plan to have these titles typewritten — after revision of the list by the teacher — and posted on the classroom bulletin board. The posted list keeps the interest alive after the meetings of the Book-Club have ceased, and offers opportunity for its continued stimulus.

Where conditions make it possible, the members of a division may, in connection with their established Book-Club, encourage the members to contribute one or two of their favorite books or provide a small fund that a committee may expend. For these books a special case may be secured — perhaps furnished by the manual training department — and the books exchanged, some member of the class acting as Club librarian. This is all the more feasible because many excellent books, selected from the *Everyman's Library* or some similar series, may be bought in good bindings at a low price. At the end of the year the case of books could be presented, with an appropriate inscription, to the school library. The students could be made to feel that they were contributing to the permanent equipment of the school and

thus be receiving a valuable lesson in community welfare.

10. Number of books that each pupil should read. To establish any Draconian law in reference to the exact number of books that each pupil shall perforce read is likely to wreck the high interest of supplementary reading; for unless this reading is to give pleasure, the enforcement of unalterable demands is likely to mar our one paramount aim — the aim to inculcate a genuine love for good literature. Moreover, we must in this, as in all our English work, remember the extreme variability in the rate of reading. One high-school pupil will in an hour read seventy-five pages of an ordinary novel while another pupil in the same division will read no more than twenty pages. Then, too, it must constantly be borne in mind that books vary greatly in length, in ease of comprehension, and in the value and interest of their message. Left to his own undirected choice the average pupil will select a short and easy story; but if definite divisions are made in the list (long novels, short novels, groups of stories, dramas, poetry, letters, biographies, and essays), and if some such system is enforced that will at the same time allow considerable election — if some such design is tactfully followed and the required number left to personal adjustment, the aim of the supplementary reading will not be entirely lost. By the right sort of tantalizing challenge a considerable interest may be aroused and a legitimate rivalry established.

11. **Testing the outside reading.** While much of our direction should be inspirational in tone and should habitually be suggestive rather than mandatory, we shall nevertheless not ignore the definite assignment nor the subsequent test. This test may be an oral report, a written report, or a written or an oral examination. Oftentimes, however, the press of time and circumstance urges a more economical method. Where all members of the class have read the same book we may use a special device which has always proved successful. When the book is assigned, explain the sort of test that is to be used on the completion of the reading. If there are twenty-five members of the section, announce that you will prepare a list of twenty-five questions designed to cover in an adequate and orderly way the trend and significance of events in the story. On the day set for the test have your questions all ready, numerically arranged. Small squares of paper or cardboard consecutively numbered from one to twenty-five have also been prepared in advance, and after cursory shuffling are passed around for random drawing. The pupil who draws Card Number 1 is responsible for Question Number 1, the pupil who draws Card Number 2 is responsible for Question Number 2, and so on until the twenty-fifth question is answered. Each pupil as he recites is given a grade which registers the degree of correctness or comprehensiveness of his answer. If the pupil fails on the one question, he fails on the test. But of such a judgment

he has had ample warning; and this, along with the detailed explanation of the rules early given, urges thorough preparation. It needs no expert baseball metaphysician to convince even a novice that when the runner is out he does not score; and as the rules are thoroughly understood, no complaint against such pedagogical umpiring is likely to be registered.

As a concrete illustration of the foregoing method we submit a set of questions on Dickens's *Hard Times* : —

Oral Test on Dickens's "Hard Times"

1. Explain Gradgrind's philosophy.
2. Who was the "third gentleman" present at the opening scene, and what did he do?
3. Explain the presence of Sissy Jupe in the school.
4. Briefly tell who Mr. Bounderby was.
5. Narrate the incident of Gradgrind's visit to Sleary's tent.
6. Who is Mrs. Sparsit?
7. In the chapter entitled "Never Wonder," what is revealed in reference to the attitude of Tom and Louisa toward each other?
8. What, in contrast to Tom's and Louisa's, has been Sissy's literary training?
9. Tell us of Stephen Blackpool and his present situation.
10. Give an account of his visit to Mr. Bounderby's.
11. Who is Mrs. Pegler? What part does she play in the story?
12. What happened the night Rachel stayed with Stephen and his wife?
13. Why was Tom anxious for his sister to marry Bounderby?
14. Tell of the conversation between Louisa and Mr. Gradgrind concerning the proposed marriage.
15. What was significant in Sissy's action when she heard

of this proposed marriage? What effect did this have on Louisa?

16. What is the relationship of Bitzer and Mrs. Sparsit?
17. Tell the incident of the arrival of Mr. Harthouse in Coketown.
18. What is brought out in the conversation between Harthouse and the "whelp"?
19. Relate the incident of Stockbridge and Stephen.
20. What is the result of Stephen's conversation with Bounderby that same evening?
21. How does Louisa show her sympathy for Stephen?
22. What means does Harthouse employ to win Louisa's love?
23. Under what circumstances is the news of the robbery brought to the reader? What preparation has the reader had for this?
24. What temporary change does the robbery make in Mrs. Sparsit's living arrangements? What allegory does Dickens employ?
25. How was Mrs. Sparsit helped in her intuition that Harthouse was with Louisa?
26. Tell of her discovery of Harthouse and Louisa and what she overheard.
27. What is brought out in the dramatic conversation between Louisa and her father?
28. What part does Sissy play in cutting the entanglement between Harthouse and Louisa?
29. In what ways has her influence been shown in the household?
30. What did Mrs. Sparsit do after her discovery and what was the issue?
31. What were the terms of Mr. Bounderby's ultimatum and how did Louisa meet it?
32. What part did Rachel play in trying to relieve Stephen of the charge of the robbery?
33. Narrate the events of the Sunday that led to finding Stephen in the pit.
34. After Stephen was found what suggestion did Sissy secretly make to Tom?

35. Who was chiefly responsible for Tom's ultimate escape? Narrate the circumstances.
36. What was Tom's attitude toward Louisa and what was, years afterward, its final issue?
37. What led Bounderby to send Mrs. Sparsit to Lady Scadgers?
38. Explain Dickens's method of letting us know the future of each important character.
39. What was Sleary's conviction relative to the fate of Sissy's father?

All these detailed suggestions on outside reading will prove empty and barren if there is a dearth of interest and knowledge in the soul and brain of the teacher. Few phases of our work demand a finer craftsmanship or solicit a more earnest devotion than that which generates the spontaneous choice of good reading. We must ourselves know well the books that we have read, and we must constantly increase our store. Not to keep within the current of the times is to lose our opportunity for the most virile guidance. None of us can know at first hand any considerable proportion of the good books of the past or of the present, but we can learn to accept the guidance of some of the established critics and get from our friends their reactions on current reading. If we are earnest and alert in all these matters we can be intelligent guides in the enchanted realm of books.

CHAPTER XIII

SUPPLEMENTARY AIDS TO THE TEACHING OF ENGLISH

IN the stress which the daily curriculum lays upon classroom work in English we are sometimes tempted to ignore the possibilities which lie in the immediate vicinity of routine. We feel the insistent demands for the intensive study of *Macbeth* and the *Conciliation Speech*, and for the reading and discussion of each separate book that we have selected from the college-requirement list. Especially where our teaching efficiency is measured by our success in getting our students safely piloted through the college examinations, we are unfortunately under the constant temptation to narrow our field of endeavor and reduce the work to barren drill. Yet to yield to this limiting tendency is to shut out the opportunities to inspire many of our students to seek a broader and a richer culture beyond the specific demands of the class assignments. This broader cultural outlook may, in many schools, be secured by such agencies as: (1) The school paper; (2) debating; (3) prize speaking; (4) the city and the school libraries; (5) Pictures; and (6) the English Club. The following discussion considers each of these in turn.

1. The school paper

A continued incentive to better work in composition is provided by the school paper. Too often, however, the possibilities of school journalism are not clearly perceived by the English teachers — or if clearly perceived they are not kept prominently in the foreground of the student's view.

We teachers are always a little too chary of publicly recognizing the merit of our pupils. Yet we must admit that one of the most potent agencies in successful athletics is the very publicity of the games — particularly in the liberal recognition that the daily press offers. Just how far the school should go in encouraging such a stimulus is of course a mooted problem, but certainly no experienced teacher would question the propriety of encouraging pupils to submit their efforts to the school editor with the hope of gratifying the laudable ambition of seeing their work in print. And such an ambition the English staff should freely develop.

The greatest care should, however, be exercised regarding the accepted articles. Clarity of style, wholesome humor, poetry, cleverness in verse, originality of treatment, piquancy, variety, sincerity, loyalty, and democracy — all these should be displayed in each issue and set a firm standard for each succeeding number.

In too many school papers jokes from the exchanges or from the current newspapers and magazines are freely admitted and supply most of the material for the

humorous columns. The English department should interest itself in developing power and originality in joke-writing and in clever versifying.

It is in connection with the regular theme work, however, that the school paper may be made to yield its richest possibilities. Each teacher on the English staff should be continually on the watch for suitable publication material from the required themes and recommend to the editor those themes that set a high standard of excellence and supply the proper stimulations for the composition classes.

The same principles, somewhat more elaborately developed, may be applied to the school annual — provided the school issues such a publication. A large staff — differing in personnel from the staff editing the school paper — is thus given experience in practical managing and in practical editing. And aside from increased sensitiveness to correctness and æsthetics in style, considerable benefit comes from the executive and business training.

The spirit of coöperation manifests itself in another way. Pupils and teachers working together in these enterprises come to understand each others' point of view, and the cordial relationship developed in this intimacy spreads throughout the school and aids in the development of a more wholesome school spirit.

This is in line with the best tendency in modern education, — the desire to use such methods as will best effect the complete socializing of the group.

2. *Debating*

Debating, when rightly conceived and rightly taught, is one of the best forms of oral composition and is one of our most valuable supplementary aids to English teaching. As there are so many things, however, that militate against its success in high school, it is incumbent upon those in authority to give to this subject most intelligent consideration. The extremes of danger are, on the one hand, irrelevancy; on the other hand, exaggerated formalism.

All of us have heard two persons arguing questions when they understood neither the nature of the points raised nor the position that the opponent was endeavoring to maintain. The terms they used were either undefined or ill-defined, and consequently misinterpreted. When these were finally explained, it was apparent that the prolonged discussion was entirely futile; the opponents really held the same views, but, as each misunderstood the other, wordy chaos ensued. Or, perhaps, they did understand each other, but the special argument presented by one of the contestants was ignored by the other and was speciously met by a detail entirely unrelated to the point just raised. Stories, illustrations, analogies were employed, but employed with no regard to system and little regard to relevancy. Such a speaker was satisfied if by these unlawful methods he raised a laugh at the expense of his opponent and merely produced embarrassment, where

high conception concerning the function of argument would have sought convincement. All the faults here disclosed we have likewise seen in many high-school debates.

The more frequent fault, however, — particularly in interscholastic debating — is that of over-formalism. The date is prearranged months in advance, the services of various faculty-members in each of the competing schools are enlisted, and all the paraphernalia of the game brought finally and formally upon the stage, ready for elaborate public display and enthusiastic applause. The function of true debate is lost in formalism and in the desire to win. Instead of being a debate it really resolves itself into an oratorical contest; for too often all the speeches — even the speeches in rebuttal — are memorized verbatim and thus lose their argumentative force. There is no firm seizing of the opponent's points and therefore little effective counter-play and refutation in the midst of the debate proper.

Where there is prerecognition of the main faults — irrelevancy and formalism — debating work may be carried on successfully in a school that has on its staff one competent and enthusiastic teacher who is willing to spend a large amount of time in planning and supervision.

The important work is the work done within the school, and this may be effectively accomplished either through classroom instruction or through the agency

of the debating club. In either case the teacher in charge should choose a good text on debating and accept that as the basis for practice. The group should then settle down to master the art of effective debating by close closeted work that relies upon conscientious and concentrated application rather than the show and tinsel of a formal interscholastic contest.

To prevent the work from degenerating to pseudo-oratory and formalism, some schools have, in their interscholastic contests, abandoned the old policy of selecting a question many weeks in advance of the formal debate. At Groton and Middlesex, for example, the representatives of the two schools jointly agree upon some outsider whose function it is to select a question. The question he selects is sent to each school on the morning of the date appointed for the public contest. Each school has, in the mean time, selected its three speakers and an alternate. These four men in each school are, at eight o'clock on the morning of the debate, told what the question is, are given the sole privilege of the school library for the day, and there together — without faculty, coach, or other outside help — collect their material and organize their debate for that evening's contest.

The one who selects a question for this sort of debate is of course directed to select some question that is comparatively easy — one that does not demand elaborate research, and one that easily differentiates into two clearly distinguished opposing views.

It will be easily seen that such a method eliminates all possibilities of the committed speech and encourages extensive refutation during the whole progress of the debate. Moreover, it demands for its successful issue long and careful preparation on the essentials of debate. In such a contest no school that does not teach broadly the best methods of organization can hope to win. In addition to this, it lays its final responsibility where it belongs — upon the team rather than upon the coach. Where this or some similar method is employed, the practice in debating splendidly supplements the English work of the school.

3. Prize speaking

The aid offered by contests in declamation has recently been viewed with more or less disparagement, but rightly conducted the work in declamation may possess unquestioned value. It is particularly adapted to first-year classes and may be utilized as a means of developing school spirit and arousing individual ambition. We must continually remember the fact that as there are few things more disheartening for an individual than continued failure, so there are few things more stimulating than successful performance. Some pupils can win this success only in declamation, and for such pupils a public contest is of unquestioned value.

In some schools the Senior class, or some other organization, offers a declamation prize to competing

Freshmen. In the larger schools, where there are several Freshman divisions, each division by preliminary trials chooses its two or three best declaimers. The successful competitors in turn meet the representatives from other divisions, and by a process of elimination and selection a half dozen or more are chosen for the public contest.

All this imposes a good deal of work upon the teacher. The literary selections must be carefully made. Not only must they be suitable in themselves; they must be adapted to the temperament and personality of the given contestants. Considerable drill and close attention must be given to posture, enunciation, voice management, and all those countless details that make or mar successful performance.¹

4. *The city and school libraries*

The effectiveness of the English course may be greatly increased by the more general and the more intelligent use of both the public and the school library. Any discussion of the problem of outside reading emphasizes the advantage to be secured by close coöperation between the school and public library. It is even possible in some cases to make the school a branch of the public library. I shall, in the present section, deal principally with the problem of the library within the school, for no school is so small or so poor that it may

¹ Snow's *The High-School Prize Speaker*, Houghton Mifflin Company, comprises a large number of selections that have been successfully used in public declamation contests.

not do something in the way of library equipment, though this equipment must necessarily, in certain communities, be extremely meager.

The first demand is for good reference books. As Miss Frances Simpson, Reference Librarian at the University of Illinois, has prepared an excellent list, which is published in the Bulletin of the Illinois Association of Teachers of English (April, 1912), I am reprinting it in the Appendix, with a few changes.

Books other than reference books will be of wide choice and variety, selected with the design of cultivating the reader's better taste and offering as great a variety as the available funds warrant. Purchase of complete sets of authors is usually to be discouraged because so many books of such sets are likely to go unread and simply cumber the shelves. Expensive subscription books are likewise to be avoided. Good, plain, substantial, cloth-bound, well-illustrated books of the reputable publishing houses should be chosen in preference to the flashily bound volumes issued by the cheaper and less responsible firms. Recent novels — except in the rarest cases — should be left for purchase by the public library rather than by the school library. On the other hand, the recently published books on criticism, representing the best modern approach, should be as freely purchased as the funds allow. As aids in book-buying the following lists¹ may prove of value.

¹ For these lists and for other suggestions in this section I am in-

1. New York State. University. School Libraries Division. Albany, New York. Annotated book list for secondary schools: English section, prepared with suggestions from R. T. Congdon, Albany, 1914. Compiled for small high schools.
2. Minnesota. State Education Department. St. Paul, Minnesota. List of books for high-school libraries. 1913. Compiled for small high schools.
3. Oregon State Library Commission, Salem, Oregon. Books for high-school libraries. 25 cents.
4. United States Education, Bureau of. List of books for high-school libraries, compiled by teachers in the High School of Education. Chicago University, Illinois. Washington, 1914.
5. Wisconsin State Education Department. Books for high-school libraries and supplement. Madison, Wisconsin. 15 cents.

Note: Supplement is especially suggestive for rural high schools with agricultural courses.

6. The Illinois Association of Teachers of English Bulletin. Vol. ix, no. iv. Prepared by Professor H. G. Paul. Books for high-school English.

Whether or not magazines should be admitted to the school library is again a question of funds. Where the public library is within easy reach, the school can wisely reserve its money for the purchase of needed books. Yet for oral theme work, debates, reports on current events, and for the purpose of stimulating reading tastes, most of us should welcome the following to our high-school library tables: *Current Literature*, *The Literary Digest*, *The Outlook*, *The Survey*, *Review of* Re-
debted to Miss Mary E. Hall, Girls' High School, Brooklyn, New York, chairman of the Committee on High-School Library Equipment Work, appointed by the National Council of Teachers of English.

views, *The Independent*, *National Geographic Magazine*, *Atlantic Monthly*, *Harper's*, *Century*, and *Scribner's*. If the school cannot afford the purchase of these, pupils will often volunteer to furnish copies. Certain newspapers, as a business advertisement, will sometimes furnish their daily copies free.

In one significant particular the potential help and inspiration of the library has never been fully developed. I refer to the possibilities inherent in the *pedagogical morgue*. Most of us know, from hearsay at least, the value of the newspaper morgue and how sacredly it is guarded by newspaper editors and managers. Each school might in a similar way make the school library the repository of all the various schemes and devices that different teachers have worked out. Clippings from newspapers, separate articles from magazines, maps, photographs, souvenir postal cards, special apparatus, stereopticon slides, all these, if conveniently filed and catalogued, can be frequently used to stimulate a keener interest and secure a firmer intellectual grasp. Each generation of workers can, moreover, take pride in adding to this store, knowing that their efforts may increase the pleasure and the efficiency of the future. Continual sharing of these schemes and continual reference to them will help to generate a spirit of originality and resourcefulness.

For the proper care of all these books, magazines, and helps, it is highly desirable that the authorities provide a good room — well-lighted, well-ventilated, suit-

ably and attractively furnished, and made as noiseless as possible. The greatest care should be exercised in the choice of a librarian. She should be well trained in library work, have exceptional disciplinary power, and be of a helpful and sympathetic temperament. Demands are varied and exacting and she should be ready to meet them. If circumstances allow, the library should be kept open after school hours and every opportunity provided for the hearty encouragement of wholesome reading.

5. Pictures

The use of illustrations in books, magazines, and newspapers is so common that we simply grow to accept their aid as a matter of course and seldom stop to question their value as a means of enforcing a clearer thought or generating a stronger emotion. Eliminate all these drawings from our books and periodicals, take down all the pictures from our walls, forbid the use of the camera, — the mere suggestion of even one of these misfortunes brings directly to our minds the part that modern illustration plays in our current lives. But have we as teachers fully recognized the aid that pictures offer in the teaching of English?

In composition work their possibilities are almost unlimited. A pupil skilled in drawing may, by the use of clever sketchings, make his descriptive or narrative themes far more entertaining and far more direct in their appeal. Or if he lack this skill he

may, instead of relying upon original drawings, substitute the snapshot, and thus at once increase the interest.

It is in connection with the literature work, however, that we shall perhaps find the most habitual need for the use of pictures. Many readers will recall that it was Doré's illustrations of Dante's *Divine Comedy* or *Paradise Lost* or *The Ancient Mariner* that first stimulated a desire to read these masterpieces. The vivid imagination of a gifted artist thus seen revealed stimulated the imagination of many of us who were less mature and less gifted. It was not of so much importance that Doré's drawings helped us to interpret these particular masterpieces; the greater service lay in the fact that help in the particular instances revealed a potentiality in ourselves that we had not yet even suspected — the power of words to make these picturesque appeals. And even though we could not make these conceptions live on canvas or in line-drawings, we found that we could make them live in our own minds.

The value of pictures in the English classroom, is of course accepted by every teacher. The problem is a more specific one — Where can I secure the pictures that will aid me in teaching a particular selection? All English teachers are deeply indebted to Camelia Carhart Ward for the admirable lists that she has published in the *English Journal*, vol. 4, pp. 526 ff. and 671, vol. 5, p. 274 ff.

The use of pictures as an aid to making the text of literature clearer is perhaps the point which we as English teachers are likely to emphasize. As a natural accompaniment to this is the æsthetic appeal and the opportunity thus given to open to our pupils the great messages in the realm of art.

6. *The English Club*

Perhaps I can best convey my ideas concerning an English Club by giving in concrete form an account of the English Club at the Newton High School. With this account as a point of departure, or base of suggestion, any teacher interested in the formation of such a club can easily make the necessary adjustment.

The Club was organized at a mass meeting open to all Juniors and Seniors who had, at the preceding quarter, received an honor grade (A or B) in English. Announcement was there made of the general plan which the organizers had formed. The plan was a simple one. It was proposed that all Juniors and Seniors receiving these honor grades should be eligible to join this club, which was designed to promote a closer social feeling and to secure a broader and more accurate knowledge of English and American literature — particularly current literature. While the English teachers were deeply interested in the Club, they were merely to be lay members and offer such advisory direction as the Club wished. The general initiatory

direction and labor were to be under the management of the pupils themselves, the center of authority being lodged in an Executive Committee.

At the next meeting of the Club the officers, who compose the Executive Committee, were elected. They immediately began arrangements for the more detailed organization and serial programs for the remaining months of the year. A brief constitution was drafted, the dues fixed at fifty cents a year, and a decision reached that the Club would meet monthly — or oftener, at the call of the Executive Committee.

The Club has now been in operation long enough for traditions to become established. The first meeting each autumn, for example, is largely social. A short literary program is provided, and some literary game is devised that brings the sixty or seventy members into closer acquaintance, after which the Club willingly comes under the informal command of the refreshment committee.

During the year each program is usually made to center about one literary personage — usually a modern author who is not taken up for study in the regular English classes. We have had, for example, meetings devoted to the biographies and writings of Eugene Field, James Whitcomb Riley, Alfred Noyes, John Masfield, Joel Chandler Harris, William Drummond, and Stephen Leacock. One program committee decided on a dramatic presentation of *Cranford*, and another gave an afternoon to acting selected scenes from

Dickens's novels, and still another arranged for an old-fashioned spelling match.

The main event each year is the production of an original play. Should no thoroughly worthy play be submitted for any one year — as has happened once during the five years that the club has been in existence — some other public entertainment would probably be substituted. During the five years nine original plays have been submitted, any one of which was thoroughly worthy of presentation; but we accept but one play each year and attempt to make that one the crowning annual social event not only of the Club but of the entire school. Thus the Club has solved the local dramatic problem. As each member is deeply interested in the school library, the Club usually applies the profits of the play — three hundred dollars or more — to the library fund.

Perhaps the chief value of the Club, from the standpoint of the English department is the continued incentive to high standards in classroom work. Eligibility to the English Club has become one of the most coveted privileges of the school. The effort to secure and to retain this privilege acts as a constant stimulus to the members of the upper classes. Nor is the incentive confined exclusively to Juniors and Seniors; during the latter half of each year the Club admits to honorary membership all Freshmen and Sophomores who during the year have secured an average of A. Some such stimulation to higher attainment seems necessary in

an age so filled with novelty, amusement, and diversion.

The six enumerated supplementary aids — the school paper, the debating clubs, prize speaking, the libraries, pictures, and the English Club — are of course not the only aids that may be used to supplement the work in English. There are possibilities in pageants, moving-pictures, museums, travel, visits to factories, lectures, and concerts. Almost every school may utilize as an incentive the strong local interests — a curiosity of nature, a distinguishing industry, an historical shrine, a prominent institution. Interest in any one of these, ramifying in so many varied directions, can always be utilized as valuable supplementary aids to English teaching and to cultural development.

CHAPTER XIV

ADJUSTING THE HIGH-SCHOOL ENGLISH COURSE TO THE DEMANDS OF THE COMMERCIAL, TECHNICAL, AND VOCATIONAL PUPILS

TWENTY years ago the adjustment of our English course to the capacity of our commercial, technical, and vocational pupils was not a disturbing problem. Pupils taking these courses were limited in number and the English work that was given them was in most cases no different from the English required of all the other pupils in the school. With the marvelous growth that these newer types of schools have had in recent years, conditions have in many communities entirely changed. The high school, which formerly had as its clientèle only the children of educated parents, now has hundreds of children from homes unacquainted with the atmosphere of books; in many cases the parents cannot read or speak the English language, and in other cases the parents entertain little regard for conventional correctness. These changed conditions have naturally affected the character of the English instruction, and have led in some instances to most radical changes.

The most radical innovations decree that no book now on the college-entrance-requirement list shall in any case be read by the pupils in the commercial,

technical, and vocational courses. The themes written shall not be drawn from books read, but shall in all cases be directly connected with the work that is being done along vocational lines. The selection of topics for oral work shall be subject to the same severe restriction. The English that is taught shall be *Business English*.

In connection with this term now currently employed, it is pertinent to inquire just how Business English differs from any other kind of English. Those who have had experience in teaching it agree that it lays its strongest emphasis upon such elementary demands as neatness of manuscript, legibility of handwriting, correct spelling, correct forms of words, correct sentence structure, business letters, good oral expression, and intelligent comprehension of the thought.

Thus analyzed it is apparent that Business English is not different in kind from any other English; it simply devotes more of its energy to persistent drill on principles of the more elementary sort and on the elimination of common errors in grammar. It is forced to employ more time because the school receives from the home no direct help in English. The pupil has, on the contrary, unfortunately received from his parents the heritage of ungrammatical form and illiterate usage; he has lived a life entirely alien to the atmosphere which books bring to the home; the chances are that his natural mental powers in academic lines are

proportionately limited. All of these hindrances dictate the stress that Business English places upon correct form.

Pupils taking this course have a direct incentive urging them to overcome these errors. Those preparing to become stenographers or typewriters know perfectly well that they must master the conventional forms for business letters; they must learn to spell, to punctuate, and to paragraph; they must acquire a larger vocabulary and learn the art of effectively using the English language. Unless they become reasonably proficient no firm will employ them; unless they attain special skill no firm will ever pay them the salary which their ambitions have set. And those pupils who are working in other fields — printing, forging, carpentry, for example — will easily see that poor English is a severe handicap and will prevent as high or as rapid promotion as their ambitions urge. As this direct incentive is near and obvious — for pupils must become reasonably efficient before they can receive the recommendation of the school authorities — it encourages quick and thorough attainment. But as the imposed handicaps of capacity and environment are difficult to escape, the necessity for continued drill is inexorably constant. It is significant, however, that pupils ambitious to become stenographers are often far more accurate in punctuation and spelling than are those who are preparing for college. Because many in this latter group lack the wage-incentive and the more

immediate goal, they therefore lack this direct spur which urges quick attainment in accuracy.

It is, of course, apparent that the drill necessary to acquire a fair degree of skill in written and oral usage cannot differ essentially from the drill we give the classical or college group. We can place the stress where defects are most frequent and we can make the most of our appeal to practical ends. Letter-writing needs particular emphasis with special attention to the selection of a good quality of plain white or cream-colored stationery for the friendly letter and the proper conventions in this and the business letter. Discussing this point in *English Problems*,¹ Mr. Oscar C. Gallagher, Head Master of the West Roxbury High School, Boston, writes: —

To treat commercial correspondence too seriously at the outset is a great mistake. The mechanical details, of course, can be easily taught; but the real business of a letter cannot be transacted unless the pupil actually understands the transaction involved. This knowledge pupils often lack at the time of their entrance into high school. The various types of note connected with their school affairs may, however, be well taken up early in the course. Excuses for tardiness and absence, requests for permission to consult other teachers or visit the library, etc., should be first taken up. A standard form should be decided upon by the teachers of English and business technique and the principal, and this form should be insisted upon in all rooms and departments. The habit of proper arrangement and correct expression can be speedily implanted if requests are uniformly refused when couched with the slightest inaccuracy.

¹ *English Problems* No. 6, *The Teaching of English in Commercial Courses*. Houghton Mifflin Company.

' After these simple notes the teacher should take up the short business letters that young people find occasion to write. Requests for catalogues and samples, subscriptions to periodicals, inquiries about stamp, coin, and other agencies, orders for books and athletic goods, arrangements for games, specifications for decorating the school hall for a dance, and the like, are forms such as almost every pupil has to use. Following these may come the formal application for a position, the request for interviews, or for a letter of recommendation, the making of appointments, the specification of means and time of transportation for expected visitors, the engaging of rooms at hotels, and the reserving of parlor car seats.

To give the letter-writing the spirit of real business, alternate rows in a class may be designated different well-known business houses, the intervening rows representing the purchasing public. In each row a manager can assign to different pupils the tasks of writing circular letters, receiving and answering orders, handling complaints, adjusting claims, and requesting attention to accounts overdue. An extensive mail order business can be built up thus in the classroom, and the variety and earnestness of the letters will be surprising.

As early as the beginning of the third year, the serious study of a first-rate textbook in commercial correspondence should begin. In addition to the performance of tasks assigned in the book there should be brief criticisms almost daily of bona fide business letters that members of the class bring in. Almost every large business house has many letters of no permanent value or private nature that the manager is perfectly willing to turn over to the school. The reading of some of these letters helps to fix in the minds of the pupils expressions peculiar to special lines of business. The special vocabularies that are thus formed should be steadily developed by the use of a business speller, in which, in addition to principles and rules, the vocabularies peculiar to every common business are presented for spelling and the terms explained.

With the knowledge of commerce secured from his other studies and his own experience in business, and with the in-

sight that wide examination of business letters gives him, a pupil should be able to think clearly upon business problems. With the practice gained in four years of composition he should be able to speak and write of these problems effectively.

In addition to this systematic work in letter-writing, other forms of written composition, in no sense markedly different from the composition done by other classes of pupils, will be continually practiced. Insistent drill is necessary to break up the tendency to use the "run-on" sentence, poor subordination, the monotonous sequence of short sentences, lack of unity, coherence, and emphasis. Not too much attention should be given to these matters at first, for it is of paramount importance that both oral and written expression should be free. Find out the things they are familiar with — *What My Father Does, How I Spend My Saturdays, My First Experience in Selling Papers, How to Make a Footstool*. It is hard to imagine a title too simple. Let the faults go for a time — you are interested in what the boy tells you, and your manifested interest will provoke a freer expression. The time to correct the grammar may be postponed until the second theme. The first one — most wisely written in class — is just for priming purposes.

Exactly the same principles apply to the oral composition. Create an atmosphere of free expression where the stress falls upon substance. Let the boys and girls first talk about what they have learned in the street, around their own home, on the farm, in their


classrooms, on the cars, on the fishing-boats. The time and methods of correction may be considered later. We are interested most in substance; to stimulate thinking is of first importance. Rigorous attention to form will of course follow, and mastery of this requires the most incessant drill.

The time necessary for the drill that secures reasonable attainment in the mastery of mechanical correctness in oral and written composition necessarily limits somewhat the time that English teachers in the commercial, technical, and vocational high schools would like to give to literature. It is accordingly not uncommon to see that the major amount of time — four fifths or more in extreme cases — is allotted to oral and written composition. Where a considerable part of the drill in mechanics is shared by teachers of other branches — a policy that every school administrator should rigorously demand — a larger proportion of time can be devoted to the literature.

Time spent on the literature is not only valuable in contributing indirectly to the improvement in oral and written composition of the pupils; it is of inestimable worth in raising their intellectual ideals and in urging them to a higher ethical plane. The current policy of most of our English teachers who are working in commercial, technical, and vocational high schools is to expend every effort to develop in their pupils a genuine appreciation of good books — not merely the books that are directly connected with a selected vocation,

but the books that incite to a broader outlook and to an enlarged vision. These boys and girls should not merely be encouraged to read these books; they should be encouraged to own them. Before them may be placed the vision that John Kendrick Bangs portrays:

The man with a library of his own is never alone, not even in the deep isolation of the desert. The figures that walk the pages of the books become his companions, always at hand, always ready to enact, and to enact again as many times as need be, the story that delights, moves, comforts, or instructs. One acquires, through his possessions in books, companionship with the great masters of romance, of poetry, of adventure, of glorious enterprises, of life itself. Who would not have known Emerson, or Carlyle, or Thackeray, or Dickens, or Byron, or Shelley, or Milton, or Shakespeare, if he could? Who to-day would decline to meet the buoyant Tarkington, the romantic Fernold, the inspiring Galsworthy, the keen-visioned Bennett, the manly Doyle, or that gentle spirit, Barrie? Who would have turned his back on Stevenson? Who would turn away from a feast of the wits with Shaw and Chesterton, or from a flow of the soul with Noyes, or Masfield, or Rabindranath Tagore, if opportunity offered for either joyous adventure? Certainly not I, nor you either, you who read these lines — and they all await you, giving generously of themselves, as do all the other creators in prose and poetry, in their books, which you may have almost for the asking.



Before boys and girls can be brought to see the truth and the beauty of this vision, each teacher will have to study his individual problems with extreme care and acquire the courage to abandon or reconstruct some of his own cherished ideas. Experience will convince him of at least six facts: —

1. Books designed for grammar grades may wisely be read in the high schools.
2. Books previously read in the earlier years of the high school should be transferred to the later years.
3. Books that recount the success of individual lives make a special appeal.
4. Editions elaborately annotated — especially with long and frequent philological comments — should not be chosen.
5. Literary selections with many mythological and literary allusions prove unsatisfactory.
6. Volumes of short selections of prose and poetry are of great value.

The principles just expressed have been worked out in detail by Mr. Samuel Thurber, head of the English department in the Newton Technical High School. To him I am indebted for the following comment and for the appended list of books which his practical experience has approved.

In common with many teachers of English in commercial and vocational schools, I have found boys and girls engaged in technical work generally less mature than pupils of the same age preparing for college. Even when fifteen or seventeen years of age, they keenly enjoy books for children. Many of these pupils have not yet passed the fairy-story age. The gulf between their natural tastes and the classics of a college preparatory course is too wide to be bridged by the most skillful teaching. Their limited vocabulary and their unfamiliarity with anything but the simplest sentence structure, make it almost impossible for them to study with profit Macaulay, Milton, Burke, Ruskin, or Carlyle. Page after

page of these authors, even with the aid of notes and glossary, is a blank. What they do not understand they cannot enjoy; and their power of understanding is often limited beyond the comprehension of the young teacher fresh from a college course in literature and composition.

I have little sympathy with those extremists who believe only in the "practical," those whose watchword is "business English," and who would banish from commercial and vocational high schools every book that is real literature. Such an attitude is not merely radical; it is narrow and unpedagogic in the extreme. We differentiate the English course of boys and girls in technical high schools very largely on account of their abilities. We should give them books to read that are within their comprehension, and thus within their power of enjoyment. If a boy fails in Latin, we no longer believe that he will fail in everything on the high-school curriculum. In the same way, a boy who fails utterly to understand and enjoy Milton and Macaulay, may thoroughly enjoy and do good work in Stevenson, Dickens, Scott, and many of the books which we have selected for our work in literature. In the clerical, business, and fine-arts courses of our school we make our selections from the lists which follow. With class of ordinary ability five or six books are studied, and three or four more read less intensively during a year.

FRESHMAN YEAR

Françillon, *Gods and Heroes*.¹

Church, *Stories of the Old World*. (Ginn.)

Lowell, *Jason's Quest*. (Sanborn.)

Hyde, *School Speaker and Reader*. (Ginn.)

Bellamy, *Open Sesame*, vol. 2. (Ginn.)

Shakespeare, *Julius Cæsar*.

Lamb, *Tales from Shakespeare*.

Scott, *The Talisman*.

¹ *Gods and Heroes* is required for all first-year pupils *Julius Cæsar* and *The Talisman* should be attempted with only the most capable classes.

Stevenson, *Treasure Island*.

Longfellow, *Tales of a Wayside Inn*.

Whittier, Ballads and Narrative Poems.

Jewett, Short stories (ten). (Houghton.)

Aldrich, *Stories and Poems*. (Houghton.)

Ouida, *Dog of Flanders* and *The Nürnberg Stove*.

(Houghton.)

Ruskin, *King of the Golden River*.

Dickens, *Christmas Carol* and *Cricket on the Hearth*.

Wyss, *Swiss Family Robinson*. (Ginn.)

Bulfinch, *Age of Fable*. (Crowell.)

Arabian Nights. Selections.

T. N. Page, Eight stories. (Scribners.)

F. C. Coe, *Heroes of Every Day Life*. (Ginn.)

Mark Twain, *The Prince and the Pauper*. (Harpers.)

Edith Horton, *A Group of Famous Women*. (Heath.)

Baldwin, *An American Book of Golden Deeds*.

(American Book Co.)

Mabie, *Heroes Every Child Should Know*. (Doubleday.)

SOPHOMORE YEAR

Shakespeare, *The Merchant of Venice* and *A Midsummer Night's Dream*.

Scott, *Ivanhoe* (abridged) and *The Lady of the Lake*.

Cooper, *The Last of the Mohicans* and *The Deerslayer*.

Gayley, *The Poetry of the People*.¹ (Ginn.)

Bolton, *Girls Who Became Famous*. (Crowell.)

Parton, *Captains of Industry*. (Houghton.)

Lane, *Industries of To-day*. (Ginn.)

Defoe, *Robinson Crusoe*.

Moore, *Life of Lincoln*. (Houghton.)

Van Dyke, Stories, Essays, and Poems. (Scribners.)

Malory, *Stories of King Arthur*. (Houghton.)

Irving, *Tales of a Traveler*.

Kipling, *Captains Courageous*. (Century.)

¹ Divisions of boys should, as a rule, read *The Poetry of the People* and either *Captains of Industry* or *Industrie of To-day*.

H. F. Smith, *Life of Captain Scott*. (Am. Unitarian Asso., Boston.)

Richards, *Life of Florence Nightingale*. (Appleton.)

Scott, *Quentin Durward*.

Lowell, *Vision of Sir Launfal*.

B. T. Washington, *Up From Slavery*. (Burt.)

JUNIOR YEAR

Franklin, *Autobiography*.

Irving, *The Sketch-Book and Bracebridge Hall*.¹

(Houghton.)

Cooper, *The Spy*.

Hawthorne, *Twice-Told Tales* (ten).

Long, *American Poems*. (American Book Co.)

Longfellow, *Poems*.

Poe, *Short stories* (six or eight).

Stevenson, *Kidnapped*. (Macmillan.)

Burroughs, *Warner, Thoreau* (essays). (Houghton.)

Lincoln, *Speeches and Letters*, with Schurz's Essay.

(Houghton.)

Washington, *Farewell Address and Webster's Bunker Hill Oration*.

Roosevelt, *Essays, Biographies, etc.* (Scribners.)

Hersey, *To Girls*. (Ginn.)

Laselle and Wiley, *Vocations for Girls*. (Houghton.)

Scudder, *Life of Washington*. (Houghton.)

Irving, *Life of Goldsmith*.

Palgrave, *Golden Treasury*.

Selected, short stories, American and English.

S. E. Forman, *Stories of Useful Inventions*. (Century.)

Rupert S. Holland, *Historic Girlhoods*. (Jacobs.)

Charles Morris, *Heroes of Progress in America*.

(Lippincott.)

¹ *Bracebridge Hall*, when read, should follow the *Sketch-Book*. *To Girls* and *Vocations for Girls*, are suggested as outside reading for all Clerical and Fine-Arts girls.

SENIOR YEAR

Shakespeare, *Macbeth* and *As You Like It*.

Eliot, *Silas Marner*.

Dickens, *A Tale of Two Cities*, *Oliver Twist*, and *Hard Times*.

Blackmore, *Lorna Doone*.

Kingsley, *Westward Ho!* (abridged). (Newson.)

Goldsmith, *The Deserted Village* and *The Vicar of Wakefield*.

Tennyson, *Idylls of the King* and *Enoch Arden*.

Coleridge, *The Ancient Mariner*.

O. S. Marden, *The Young Man Entering Business*.

(Crowell.)

O. S. Marden, *Choosing a Career*. (Crowell.)

Greene, *Coal and the Coal Mines*. (Houghton.)

Lane, *Triumphs of Science*. (Ginn.)

Narrative Poems and Ballads. (Macmillan.)

Burns, Poems (selected).

Wordsworth, Poems (selected).

Macaulay, *Life of Johnson*.

Milton, shorter poems.

Palmer, *Self-Cultivation in English*. (Houghton.)

Scott, *Marmion*.

Ruskin, *Sesame and Lilies*.¹

Lubbock, *Pleasures of Life*. (Burt.)

H. E. Paine, *Girls and Women*. (Houghton.)

Business. Vol. IV in *Vocations*. Edited by Andrew Carnegie. (Hall & Locke.)

Home Making. Vol. II in *Vocations*. Edited by Marion Harland. (Hall & Locke.)

The Mechanic Arts. Vol. I in *Vocations*. Edited by R. C. McLaurin. (Hall & Locke.)

In reacting against the books of acknowledged liter-

¹ *Sesame and Lilies*, Milton, Macaulay, and *Marmion* are intended primarily for the college preparatory pupils. At least two novels should be required as outside reading in connection with *Silas Marner* and *A Tale of Two Cities*. *Macbeth*, as a rule, should be read at least in part, with all classes.

ary merit and prestige, the authorities in technical, industrial, and vocational schools may easily go too far. The very fact that many of these pupils have lived in an environment that has kept fancy and imagination closely tethered, is in itself a reason for giving them ballads and fairy tales and poetry. We should, while giving them the material that will nourish their cruder present selves, be careful not to deny them the material that will nourish their finer potentialities. We shall especially remember the plea which patriotism and the demands for a better socialization are constantly making, and we shall in our moments of deeper teaching insight implant ideals that will in their due fruition manifest themselves in a higher sense of honor and a cleaner citizenship.

CHAPTER XV

THE TRAINING OF THE ENGLISH TEACHER

THE preceding chapters of this book have set forth certain definite aims and values in English teaching, many of which are being realized in many of our American high schools and academies. In order that the best of these ideas may be made more prevalent, and in order that new ideas may be continually introduced into future English teaching, it is of prime importance that new generations of teachers be successively trained for the work. The present inquiry considers certain elements appropriate for this training and also offers certain suggestions for continued training for those who have already had experience in the work.

English teaching in the high school and college is just as difficult a task — when ~~that~~ task is rightly conceived — as is the practice of law or of medicine. Because of this fact and because the best authorities are rapidly coming to a realization of this fact, there comes to the prospective English teacher this very practical question: What preparation shall I make for my profession?

By many who are now teaching English, this question has never been seriously considered. Too many

young teachers in the past have simply drifted into the work because it seemed to them the path of least resistance; the vague and indefinite demands of the English field seemed to them more alluring than the accuracy and exactitude imposed by science, mathematics, and the foreign languages.

Now, while the nature of English study is such that vagueness and indefiniteness are always and inevitably present, we have, during the past decade, made considerable advance both in clarifying our aims and in learning and adopting methods that will secure some of the more important pre-visioned results. To be sure, many of us who have been long in this English service have had lingering moments of misgiving, lingering moments of doubt. Empiricism has taught us something; scientific method has added its modicum to our store; yet in our more skeptical mood we have sighed with Tauler, the Strasburg preacher, and have admitted that while teaching others we ourselves have been blind. But out of this perplexity we have emerged to see that some of those tasks willed in our hours of insight have, in the hours of our gloom, been successfully performed.

Many English teachers now in the service will, in thinking back through their experience, see many paths fruitlessly pursued, many opportunities neglected. Were those experienced teachers to offer guidance to those planning to teach English, what would be the advice — general and specific — which they would give?

An early love for reading

In the first place, we may assume that any one who considers English teaching a possible vocation has found, since childhood, an unusual pleasure in reading. Fortunate, indeed, if this reading has been so wisely directed in the home as to include legend and fairy-story and all that imaginative folk-lore that represents the thought of the race in its earlier infancy. Fortunate, too, if in his school career there have been constantly present some teachers of deep and pervading sympathy, who, being able to see beyond form and routine, have imparted to the interpretation of the reading selection the spirit that originally dictated the creation.

Worthy of special mention in this group there should stand out with marked distinction the work of the high-school teacher of English. For the more we study the adolescent period, the more we appreciate the delicacy of its influence — its sensitiveness to evil and its sensitiveness to good. The teacher who first opened my own eyes to the real message of poetry was one who in my fourteenth year carefully explained to me the meaning of the opening stanzas of Tennyson's *In Memoriam*. Behind the merely intellectual interpretation lay the vitalizing impact with that teacher's spiritual self. To that directing influence in my training for English teaching I revert with special gratitude. It was an unconscious step toward this pleasurable vocation.

Power to speak and write well

Let us assume, in the second place, that in addition to a love of reading possessed by every one who elects to teach English, there should be a self-demanded power to speak and write well. And this speaking and writing power, as we are now thinking of it, implies far more than mere correctness. It demands originality in conception and individuality in execution. While it need not follow Milton nor Wordsworth nor Carlyle into their loftiest heights, or into their deepest depths, it must, on the other hand, show a range uncompassed by him who dwells constantly within the unadorned and sterile croft of the commonplace. The English teacher must therefore be enough of an artificer to reverence the artist. When he lives through an interesting experience he must acquire the ability to reproduce it, in oral or written form, in such a way as to give pleasure to others. He must infuse it with his own interest, he must make the details stand out vividly, he must mould it in well-rounded completeness. And the power which he acquires in narration must be carried over into the other forms of discourse; he should learn to describe accurately, to explain clearly, to convince fully. With this command of our language he will make himself an unconscious power in the classroom, for he will make his pupils covet his skill and unconsciously attain some of his power.

Preparation in college

But when we think of training for English teaching we naturally think of the tasks which we deliberately and concretely can set about performing in order to prepare ourselves for our specific work. Fondness for reading and ability to speak and to write with a certain amount of individual distinction we have perhaps unconsciously acquired; and we accept these as a part of our unanalyzed background. We merge them with the chaos and the cosmos that experience and maturity and general education have brought to us from all the various paths that converge into that period that immediately precedes, let us say, the first year of college — paths that bring consignments so “various, so beautiful, so new” — and so diametric to each of these — that we should find them all-impossible of inventory. Granted that we have now come to the college with all this acquisition of past years; granted, too, that we have made up our minds to teach high-school English — what subjects shall we choose?

Our general answer to this problem is a very simple one. We should choose for our first three years those courses that would produce a well-rounded education. The bases would with most of us naturally be *mathematics, science, language, history, and philosophy*. The individual preference should be allowed to assert itself, the personalities of certain professors should be strong determining factors in selection; but none of the larger

and more important branches of study should be omitted.

Remembering that breadth of sympathy and catholicity of taste are essential to the successful interpretation and imparting of the truths of literature, the prospective English teacher should be particularly careful not to ignore those college courses which seem far aloof from his own natural predilection. As a class we English teachers are predisposed toward the humanities, but this predisposition should not blind us to the importance of mechanical and technical studies. Acquaintance with the kind of knowledge acquired in pursuing these courses will create a breadth of sympathy that will make us more resourceful and more sympathetic in our later teaching.

This is likewise true of science. Many teachers feel this strongly, not from a knowledge of science, but from a *lack* of such knowledge. Brief courses in chemistry, physics, and astronomy were insufficient to give them adequate aid — they constantly feel the meagerness of their scientific background. On the other hand, the little that they learned has been of appreciable and constant service.

Personally I keenly regret that a course in elementary botany, begun with the idea that it would increase my knowledge of plants and plant life, proved almost useless. Daily and prolonged examination of the cell-life of mosses was not inspiring to one whose primary interest lay in the humanities. The experience sug-

gests that great care should be exercised in the choice of scientific courses. If the course is so "scientific" as to be far aloof from common knowledge and the common life of nature, then the prospective teacher of English should carefully avoid it. Such study is too technical to be of economic service in the English classroom.

Courses in philosophy are less likely to lose themselves in technical barrenness. Moreover, they are so intimately connected with the literary thought of preceding ages that no student can understand one without studying the other. Not to know Plato, Aristotle, Socrates, Bacon, Descartes, Kant, Spencer, Bergson, and James is to be unacquainted with the important thoughts that compose the woven fabric of literature. Indeed, some of the men known to the world of philosophy are equally well-known to the world of literature. Shall we think of Emerson and Carlyle as literary philosophers or as philosophical *littérateurs*?

And we must not think of limiting ourselves to ancient philosophy, metaphysics, or transcendentalism — types suggested perhaps by the names just mentioned. We must enlarge our conception; we must make it more modern. To aid us in understanding the complicated life that we are living, to aid us in offering our students the help they will themselves need in making their civic and ethical environment purer and more stimulating, we must acquaint ourselves as intimately as possible with the current trend in civics, ethics, sociology, diplomacy, and history.

We cannot take time in college to go deeply into all of these — perhaps not deeply into any one of them. But we should get from the college classroom and from college comradeship the impetus that will make our future study of related inquiry more enthusiastic and more intelligent. We should learn to feel that only by willingness to assume the responsibility of the study of these questions shall we be equipped to teach our students such truths as will enable them to meet wisely and courageously the problems that they, as members of a democracy, will be called upon to solve.

The English teacher, more than any other teacher in the high school, is capable of becoming a stimulating mentor for his pupils. In his office of interpreter of fiction, essay, and poetry, he meets directly or indirectly most of the problems that have vexed or are vexing the world. And while it is of course idle for us to assume that he can solve these perplexities, he can direct and stimulate thought that may in time lead to a broader view and to a firmer conviction. By a frank expression of a firm belief in some basic moral truth, the English teacher may invigorate some drooping faith or correct some dangerous misconceptions. But to do this convincingly he must summon from his store-house of knowledge the wiser views of the best thinkers — ancient and modern. Ability to do this can come only through deep study and wide reading.

History needs most careful attention — more espe-

cially as the best of our college courses now present it from its philosophical viewpoint. We trace in such study the thoughts and movements of the race, and we therein detect the same forces that give character and direction to our literature. As Americans, we may know our own history fairly well, but as English teachers, we are too often woefully ignorant of the history of England; and without this knowledge we shall fail in our interpretation of English literature. Rather than rely upon future independent study and reading, we should in college take a rigid course in English history — a course that will supply stimulus and intelligent guidance for a more economical study of history to continue after college and to parallel our English teaching.

Perhaps the most helpful of all college courses, however, will be the study of foreign languages. Latin and Greek, if not taken in high school, should be taken in college. The same is true of French and German. Both of these modern languages should be studied; one of them should be mastered — so mastered that the literature of the language may contribute to the cultural joy of the student and supply him with an equipment to be constantly augmented during the later years of teaching and reading. For we must forever bear in mind that the English teacher is to be a student all his life; he is to acquaint himself, so far as possible, with the best that is being said and thought in the world. And the mastery of another language will

be one of the helpful agencies in leading the student into this invigorating influence.

One of the very best ways to use this equipment is by concentration upon a single great masterpiece, such, for example, as Goethe's *Faust*. One teacher, in commenting on the value of a foreign-language course, once wrote: "I can think of no single study which has done so much to enrich my mind and deepen my understanding of literature and life as that of Dante, nor do I believe that I should have profited more, as a teacher, by substituting therefor one or several courses in nineteenth-century English literature, composition, psychology, or pedagogy."

Any one who has had the experience of studying one of these masterpieces in the original and another one in translation has felt by contrast the superior value of the original. But if a study of the originals is impossible then by all means let us study them in translation. Experienced teachers have testified that the non-English course that helped them most was a course in the Greek drama, where they read in translations most of the plays of Æschylus, Sophocles, and Euripides, and where they studied the structure of the plays with the help of Moulton's *The Ancient Classical Drama*.

But we must not, as college students preparing to teach English, think only of the academic work. A misconception of the broader meaning of education often dims appreciation of the real value of things.

We may make a fetish of the college course and irreverently ignore the worth of opportunities lying just outside the academic pale. Music and art clubs, the debating society, mock parliaments, the scribbler's coterie, amateur theatricals, the English Club — active participation in any one of these may give us a valuable impetus and secure stimulating criticism from our fellow students. And some of us are so constituted that we react more quickly to the lay criticism from the floor than to the *ex-cathedra* comment from the platform. Moreover, we learn from such experience the relative value of individualism and collectivism — the necessity of preserving each personality but making it merge efficiently into a higher community life. In the process of this experience we learn our limitations and our special powers. Knowledge of these powers should give us wisdom in applying their particular stress.

And just as valuable, perhaps, will be the emphasis that we put upon our play. Are we not — we English teachers as a class — a bit prone to ignore athletics? Do we rate at their full value such diversions as baseball, football, tramping, mountain-climbing, sailing, swimming, skating, and all those varying kinds of playing skill that win the admiration of youth and open an avenue for readier sympathy and consequent helpfulness? Later, when the college student is teaching English, it may be worth while for the students to know that their teacher's admiration for Shelley's

poetry and Ruskin's prose is not inconsistent with that teacher's skill in playing tennis or throwing the discus, or marshaling men upon the chess-board.

The person interested in English, and ambitious to become an English teacher, is not likely to make any serious mistakes in selecting the English courses offered in his chosen college. The whole freshman year is, in most institutions, pretty rigidly established and generally includes a thorough course in English, usually emphasizing the work in composition. This elementary course the prospective English teacher should take — not only for the sake of learning the theory taught but for the sake of studying the method pursued. Coincident with this course in composition there is frequently offered an outline course in the history of English literature. Such courses are too often of doubtful value; their benefit depends almost wholly upon the power of the instructor to stimulate intelligent reading and enlarge his students' uses of the college library. A common mistake is to include too many literary men of minor importance and to exclude emphasis upon literary movements. In some way, however, the student should acquire that broad general information concerning the trend of English literature so that men and movements may be seen in their proper sequence and in their proper perspective; and for many freshmen the outline course is of rare and undoubted service.

For the prospective English teacher the more ad-

vanced composition courses are of unquestioned value. When intelligently and enthusiastically taught, they increase knowledge of the writing art—an art every English teacher should continue to cultivate—and they expose devices and methods which the student may later adopt in his own composition teaching. It is significant, however, that in an investigation conducted by the New England Association of Teachers of English,¹ the answers to a broadly distributed questionnaire disclosed a far more frequently expressed indebtedness for the literature courses rather than for the composition courses.

When the student comes to choose the literature courses, he will, in our larger colleges, be confronted with an embarrassment of riches. If he is analytical enough to realize his own deficiencies in training, he will first select those courses which will best bulwark his individual weaknesses. He will also be governed by the varying personalities of the English staff. Again he should generally choose recitation courses rather than lecture courses, for the recitation courses more naturally supply practical methods suited to future classroom use.

Aside from these considerations, however, there are certain authors that should be carefully studied. The most important, of course, are Chaucer, Shakespeare, Milton, Pope, Wordsworth, Carlyle, Browning, and Tennyson. And these should not be studied for their

¹ *The English Leaflet*, No. 117.

works merely; they should be studied in relationship to the times in which they lived, the movements they helped to further, and the general influence which they exerted upon their contemporaries and upon the future trend of literature.

A phase of English work too frequently ignored is the study of American literature. Too often we falsely assume that the work in the grammar grades and high school has supplied adequate training and information concerning our American authors. Here, however, the work is necessarily too selective and fragmentary to give the student sufficient knowledge for valuation and contrast. He should, therefore, plan to take a thorough course in American literature — a course that will acquaint him with the men and the movements that have given force and distinction to our national literary life.

Another phase of English study too frequently ignored is the study of the English language. No long training and no involved study is necessary, but the teacher should know something of Anglo-Saxon, Greek, and Latin, and how these and other elements have combined to give strength, flexibility, and beauty to our language. While it is not necessary to establish in the high school a special course in etymology it is desirable that incidentally the more important and the more interesting facts should early be brought to the attention of the pupils — facts important and interesting enough to stimulate a wholesome curiosity and

open up avenues for the pupil's future study and future pleasure.

Comparatively few colleges have yet perceived their opportunities for the professional training of English teachers; but just as the prospective lawyers, doctors, and ministers feel this need, so English teachers are beginning to feel it and to recognize its importance. It is, of course, true that many can teach well without such training, but these would doubtless teach excellently with it. It is likewise true that many who would take such courses would fail in the schoolroom — the best possible training cannot overcome natural inaptitude for teaching.

Whether training courses for high-school teachers of English should be under the supervision of the department of Education or under the department of English is an open question. There is also difference of opinion as to whether the chief instruction should be given by college teachers or by high-school teachers. The best results would probably be secured through the adoption of some plan by which the three points of view could be presented. And inasmuch as the student has presumably been for three years within the immediate atmosphere of the college and has naturally come to possess certain idealistic standards that would make somewhat difficult an immediate adjustment from advanced college work to elementary secondary work, the view-point of the high-school teacher would offer more practical aid and develop more immediate

resourcefulness. But the course would gain in value if supplemented by lectures and talks from the college professor of Education and English — lectures and talks that would broaden the outlook and at the same time provide a firmer base. Such a triangular course would supply the young teacher with the refuge of authority and provide a secure feeling of confidence during his empirical years of teaching.

Practice teaching

But theory needs to be supplemented by practice. Some of the colleges which offer such courses as we have been describing, provide opportunity for concurrent teaching in the neighboring high schools. Here the work is jointly supervised by the college and the school. The student has the advantage of seeing the school in its normal aspect and to test the adjustment of theory to practice. Too frequently, however, the practice teaching is too short and fragmentary to secure the best results. The senior who could start his practice teaching in the fall and continue it through the year would find the cumulative effect of great educational value. He would enter the school with more individual prestige and he would not subject himself to the immediate contrast with experienced teaching.

If a person can take a full year for training, one of the best methods is the English assistant's work as developed in some of our high schools. The policy generally pursued is to take a college graduate without

experience, pay her a salary equal to a good fellowship in college, assign her a light teaching schedule and a large amount of theme correcting and give both kinds of work close supervision. The possibilities of such training are voiced by a teacher, who for a year was the special assistant in English at the Newton High School:—

“Heads of departments in high schools cannot realize too fully their rare equipment as teachers of pedagogy. In the midst of the work themselves, they can give most helpful training to an inexperienced teacher in their department. Large schools might well establish a tradition of apprentices, taking each year a college girl without experience, entrusting to her a class or two, and making her sufficiently useful in theme correcting and general assistant duties. Carried out with the deliberate purpose of training the apprentice, this method has possibilities limited only by the missionary spirit of the experienced teachers in the department. As the plan is usually managed at Newton, the assistant is allowed to visit the classes of the expert teachers, and to attend frequent department meetings. She is a specialist in theme correcting. Direct supervision from the head of the department is made possible by her limited schedule. Since two freshmen classes are her only portion, she has limited opportunity of doing lasting harm to the school system; and since her position is subordinate, she can work out her first year's problems without the dis-

traction of varied responsibilities. The two groups of freshmen, on the other hand, offer ample material for testing her resourcefulness. The inspiration of association with enthusiastic teachers, and the advantages of skilled criticism and suggestion are hers. The fact that she gains her training through a genuine connection with the school makes the experience of more value than the artificial situation of the temporary 'practice teacher.'"¹

Summer-school courses

Most teachers now in service have had neither the opportunities for such work as this nor for the kind of professional training and practice-teaching that we have already described. To meet the need which these teachers are feeling, the colleges should more and more, through summer-school courses, seek to provide such training. The course should be conducted as a seminar and the work center around three phases of English work: grammar, composition, and literature.

The practical value of technical grammar should be discussed in its various phases. In composition, the students of the course should write themes to be corrected by one another and by the instructor in charge. The class might discuss such topics as the relative value of themes based on literature and of themes based on experience, the number of themes to be written during a school year, the question of rewriting

¹ See *The English Leaflet*, No. 117.

themes, the comparative value of the long and the short themes, the best methods for the eradication of specific types of errors, the handling of oral composition work and the relative time to be spent upon it.

In dealing with literature the class might take for practical study and recitation, types of the various selections common to the high-school course — lyric forms, a drama, an essay, a short story, and a novel. By taking these up in a manner similar to the way they would be taken up in a high-school course, the students would get conceptions of the general method of treatment, the types of questions to be asked, and the devices by which new interest may be aroused. Such practical questions as the handling of outside reading, the relative attention to be paid to modern and to classic literature, the use of magazines, care in giving assignments, the high-school play, the mastery of new words and allusions — these and a score of related topics could be formally and informally discussed. Freedom in asking questions and willingness to contribute personal experience would add largely to the helpfulness of the course.

The course should be designed for teachers who would be interested in a detailed consideration of certain specific problems that arise in the teaching of secondary English. Some of the more vital problems are mentioned in the list which follows: —

A Study of Composition Scales; The Approach toward Uniformity in the Grading of Themes; The Measurement of

Results; Establishing Specific Aims with Specific Literary Selections; Minimum Standards for Each High-School Grade; Psychology as an Aid to English Teaching; The Place of Grammar in the High School; Specific Methods for Increasing a Pupil's Vocabulary; Specific Methods for Increasing Variety and Elaboration of Sentence Forms; Supervised Study of English; The Equipment and Functions of the English Supervisor; The School Play; School Debating; The Separation of Composition and Literature Courses; Coöperation with Other Departments; Coöperation and Articulation with the Grammar School; Devices to Arouse Interest in Composition; Certain Phases of Oral Composition; Encouraging Pupils to Write Poetry; Motion Pictures; The Book-Club; High-School Journalism; The Bible in the English Course; The English Teacher's Laboratory Equipment; The Conference Period; Planning an English Course for the Junior High School; The Magazine and Newspaper in the Classroom; The High School Library; The Classics in Translation; Voice Culture; What We Can Learn from the French Methods of Teaching French; Ethical and Social Values of the Literature Selection; Æsthetic Values through Oral Interpretation.

Continued professional interest

Once in the service of English teaching we should take every means to increase the general professional advancement of our craft. By conferences within our own school, by discussion groups formed by interested coöperators within a larger local area, by state and district associations — by participation in this professional work we can not only advance our own interest in the work but we can also stimulate others and thus serve to increase the efficiency of our own classroom work and the ultimate demands of the community.

It is especially desirable that each English teacher

should become a member of the National Council of Teachers of English and by active participation in this organization keep in touch with the most advanced thinking in the teaching of English. If we are so situated that we cannot be regular in our attendance at the various meetings of the Council, we can nevertheless acquaint ourselves with the work it is doing; for its proceedings are fully reported in the pages of *The English Journal*. But this journal is far more than the official organ of the National Council. Under the efficient editorship of Mr. James F. Hosis it has become recognized as the great national clearing house of current movements in the English-teaching world, and that teacher who would keep himself in thorough professional training must be a diligent reader of its pages.

But whatever the previous means or method of our training in English teaching, the best that a teacher can learn is in actual contact with his work. Here he will, in all likelihood, be thrown into close relationship with other teachers of wide experience and varied opinions. He will learn from his reading in current leaflets and journals many new ways of meeting the daily problems of the classroom. But his greatest teacher will be his own classroom experience. How to stimulate each of the inert, how to direct the energies of the vigorous minded into the most fruitful individual field, how to develop personality while working under routine, how to cling fast to all the good in the

old and yet keep his vision open to the new — these and a score of other problems are the constant and stimulating companions of that teacher who would be the guide, philosopher, and friend of each pupil under his tutelage.

APPENDIX

A LIST OF THEME TOPICS

THE divisions here used are not mutually exclusive, and some of the topics listed in one division might with perfect propriety be listed in another division. But as the purpose of the list is to stimulate interest and to arouse latent power, the details of the division are of secondary importance. What we wish to secure is vitality in composition work, and this is most readily secured by an appeal to the personal.

I. IN WHICH "I" AM THE CENTER OF INTEREST

(a) *Experience*

1. How I Poisoned the Family.
2. That Furnace of ours.
3. Sleeping Three in a Bed.
4. An Insane Fourth.
5. My Narrowest Escape.
6. My First Hero-Worship.
7. The Old Carriage House.
8. When One Made a Quarrel.
9. What I Found in the Barn.
10. Heroine-Worship.
11. A Near-Adventure.
12. The First Time I Went to the Theater.
13. That Golf Ball.
14. A Cool Reception.
15. The Meanest Thing I ever Did.
16. Initiation Night.
17. The Funniest Accident.
18. Being a Pirate.
19. Buying a Ticket for the World's Series.
20. When my Teacher was Wrong.
21. On the School Special.
22. The Circus in our Barn.
23. When I was a Newshoy.

24. A Dramatic Performance in our Attic.
25. The Trials of an Amateur Photographer.
26. Controlling my Temper.
27. Managing Mother.
28. Gross Neglect.
29. Purposeful Delays.
30. Missing my Boat.
31. Buying an Article I did not Want.
32. Shopping on a Rainy Day.
33. My First Experience in a Sleeping-Car.
34. Sleeping out in the Winter.
35. Sleeping under Difficulties.
36. Rowing with a Broken Oar.
37. Solid Comfort Rudely Disturbed.
38. The Greatest Fear of my Childhood Days.
39. My First Real Conquest.
40. My Air-Castle Bombarded.
41. Tending the Baby.
42. An Illustration of my Tactlessness.
43. A Day at the County Fair.
44. When my Flash-Light Proved its Worth.
45. Out for a Lark.
46. Following the Blazed Trail.
47. When I Tried Gardening for Profit.
48. A Ride in an Ice-Boat.
49. Learning to Skate.
50. The Perils of the Razor.
51. Fighting with a Storm at Sea.
52. Christening the Boat.
53. Getting Acquainted with a New Neighbor.
54. Winning Popularity at a Stroke.
55. Overheard in the Street-Car.
56. Water Day at Camp.
57. A Golf Lesson.
58. My Experience as a Caddy.
59. Killing Time.
60. Moored on the Mud Flats.
61. An Unexpected Holiday.
62. "It never Rains but it Pours."
63. With the Country Doctor on his Rounds.
64. Buying a Hat with the Help of Three Brothers.
65. Racing with a Pushmobile.
66. Undeserved Praise.

67. The Minute that Changed my Day.
68. My First Bargain.
69. The Unlooked-for Consequences of my Lie.
70. What my Honesty Cost me.
71. Ambitions that Others have Had for me.
72. The Most Satisfactory Conversation I ever Had.
73. Reminiscences on Seeing my Shoes in a Row.
74. My Gold Crown.
75. A Joke that Fell Flat.
76. My Experiences as a Cook.
77. When I had my Fortune Told.
78. Squelching my Brother.
79. Eating at a "Quick Lunch."
80. "I've just Washed my Hair and I can't Do a Thing with it."
81. An Unpleasant Animal, the Midnight Welsh Rabbit.
82. My First Appearance in Long Trousers.
83. Skating upon Thin Ice.
84. My First Ride in a Jitney.
85. Eating at a Chinese Restaurant.
86. The Run on my Bank.
87. While Ladling the Soup.
88. When I was "Absolutely Prepared."
89. How I Outlived the Reputation of my Childhood.
90. How I Entertained a "Celebrity."
91. The Worst Break I ever Made.
92. Leaping before you Look.
93. Riding in a Pung.
94. Trying to Grow Thin.
95. Making Hay when the Sun Won't Shine.
96. Striking when the Iron is Cold.
97. People in Glass Houses should Look out for Stones.
98. Singing in a Male Quartette.
99. Being an Amateur Detective.
100. Putting One's Foot in and Getting it out.
101. An Adventure, and a Floor-Walker.
102. Learning the Code.
103. The Time I did not have to Pay the Price.
104. Scene: A Haymound.
105. A Seedless Garden.
106. The Time, the Place, — and the Blow-out.
107. Adventures with a Balking Horse.
108. When the Lights Went out.
109. Where I "Got off."

110. Making Change.
111. A Rod in Pickle.
112. Locked out of my Own House.
113. Trying to Get into the House without Making a Noise.
114. How I Astonished the Neighbors.
115. The Time I Tried to Use a New Word.
116. Trying to Lose a Pair of Gloves.
117. Stuffing the Thanksgiving Turkey.
118. A Day in a Submarine.
119. My Best Fish Story.
120. The Key in the Latch.
121. When my Intuition Played me False.
122. Cramps when Swimming.
123. Guaranteed Hole-Proof.
124. Dressing the Cat in Dolls' Clothes.
125. A Painful Subject to me.
126. The Time I did not Give my Seat to a Lady.
127. Washing the Kitten.
128. My Funeral as Planned when I have been Misused.
129. What I Heard at a Fruit-Stand.
130. Our Last Husking-Bee.
131. The Costume Ball.
132. "The Sweetest Wine Makes the Sourest Vinegar."
133. It Might Have Been.
134. The Causes and Results of my First Quarrel.
135. My Visit to an Artist.
136. When the Waterpipe Burst on Sunday.
137. A Visit to Chinatown.
138. My Unlucky Day.
139. The Time I was Sent to Bed Early.
140. "Look out for the Paint!"
141. Caught in the Act.
142. What I Saw when I Looked down the Chimney.
143. When I Forgot to Dust the Piano.
144. My Visit to a Country School.
145. The Day the Telephone was out of Order.
146. How I Broke myself of Insomnia.
147. How that Story Grew.
148. What I Saved from the Fire.
159. Why we have our Telephone on the Second Floor.
150. The Time I Tried to be Quiet.
151. I Amuse myself in Church: A Reminiscence.
152. Barbed Wire Fences I have Met and Got over.

153. Tragedies of my Childhood.
154. My First College Ball Game.
155. My First Dance.
156. When Mother was away.
157. To-morrow — as I should Like to Spend it.
158. An Afternoon on my Front Porch.
159. An Afternoon of Making Sunshine in my Home.
160. My Busy Day.
161. When I Took Gas.
162. At the Photographer's.
163. When Thirteen Proved to be my Lucky Number.
164. My First Meal on a Diner.
165. How I Felt during my Brother's Wedding.
166. My First Formal Call.
167. When my Pump Came off.
168. A Day that was not Perfect.
179. The Disadvantages of Lying.
170. Mountains I have Climbed.
171. "Vaulting Ambition, which O'erleaps itself."
172. The Time I Disobeyed — and was Glad.

(b) Situations and self-analysis

173. Being an Only Son.
174. The Period of Sand-Colored Socks.
175. Confessions of an Ex-Snob.
176. How the Moon Looks at Different Seasons.
177. On Being Introduced to the Boy you're Mad at.
178. The Sounds I Like to Hear at Night.
179. The Joys of Wool-Gathering.
180. A Day I should Like to Live over again.
181. Alone in a Crowd.
182. Before an Open Fire.
183. Things I can Do without.
184. Confessions of a Bluffer.
185. My Feeling after a Visit to a Prison.
186. Stars to which I have Hitched my Wagon.
187. Poems I Enjoy.
188. The Art of Being Lazy.
189. Trials of an Only Daughter.
190. The Sorrows of the Bashful Young Man.
191. The Fun of Being Poor.
192. Judging and Being Judged.
193. Why I Want to Grow up.

194. Why I don't Want to Grow up.
195. The First Telegram I ever Sent.
196. The Advantages of Smiling.
197. My Thoughts when Practicing on the Piano.
198. Why I don't Want to Give up my Seat in the Street-Car.
199. When Some One Took my French Dictionary.
200. Ghosts I should Like to Meet.
201. On Being Told to Do Something just as I was Going to Do it.
202. Exploding.
203. On Fainting away.
204. How I Felt when I was nearly Killed.
205. Having a Dress Fitted.
206. Posing for a Photograph.
207. Being a Bull in a China-Shop.
208. The Feeling of Responsibility.
209. Autumn Moods.
210. Pride of Ownership.
211. Accounting for my School Grade.
212. Lost in the Forest (or Cave).
213. My Feelings in the Dark.
214. How the First Snow-Storm Affects me.
215. Sensations on Being Caught between Floors in an Elevator.
216. When I Heard Three Distinct Knocks in the Wall in the Middle of the Night.
217. An Account of my Opinion about Santa Claus. (May be varied *ad libitum*.)
218. Apologies for my Extravagance in Shoes. (May be varied *ad libitum*.)
219. My Superstitions.
220. The Effect of Seeing a Blind Girl Play the Piano.
221. Times when I Pity myself.
222. How it Feels to be Extinguished.
223. When I see Dumb Animals Abused.
224. My Sense of Direction.
225. Embarrassed by my Misspellings (or Bad Grammar).
226. My First A.
227. My Sensations after the First Day's Work on a Farm.
228. At Graduation — "My Turn Next."
229. Selling Tickets for the Charity Entertainment.
230. Misgivings on My First Journey alone.
231. Being caught Stealing Apples.
232. Seeing my Picture in the Paper.
233. My Feelings when Crossing an Icy Sidewalk.

234. My Favorite Fault.
235. My Most Famous Habit.
236. Speculation upon Receiving a Mysterious Package.
237. Sensations during a Fire Drill.
238. Thoughts while in the Subway.
239. Sensations before an Operation.
240. Playing a Duet when my Partner seems a Minus Quantity.
241. My First Poetic Inspiration.
242. The Way my Worries Increase at Night.
243. Why I always Want to Sew on Sunday.
244. What I Think about when I am Alone.
245. When I Boarded the Wrong Train.
246. My Feeling when I was not Suitably Dressed.
247. Playing Tennis with a Girl.
248. Having a Rose Cold.
249. The Christmas when I Got Six — (jack-knives, ties, etc.).
250. Unable to Whistle.
251. My Sensations when Soliciting Advertisements.
252. Trying to be a Sunbeam.
253. When I Ripped my Trousers.
254. Waiting for the Bell to Ring on Oral Theme Day.
255. How Different Kinds of Sound Affect me.
256. Summoning a Headache.
257. Framing Excuses.
258. Reforming my Reading Tastes.
259. My Thoughts when on a High Place.
260. Going Back for a Forgotten Article.
261. The Worst Predicament I was ever in.
262. Teaching my Parents to Obey.
263. Suffering from Another's Blunder.
264. Interrupting Father.
265. Excusing the Criminal.
266. Being Taken for the President.
267. When I Surprised myself by having Something to Say.
268. When Some One Plays a Joke on me.
269. When I See my First Report of the Year.
270. Elevator Thoughts.
271. The First Telegram I ever Received.
272. Ordering Dinner from an Elaborate Menu Card.
273. Poise on Receiving One's First Box of Candy.
274. In Disgrace with my "Proper" Relatives.
275. Concealing the Hole in my Stocking.
276. Entertaining Angels Unaware.

- 277. The Results of Taking the Wrong Dress-Suit Case.
- 278. My Feeling about Death.
- 279. My Sister's Fiancé and I.
- 280. How I Looked when the Minister Came to Call.
- 281. Trying to Study when there is Company Downstairs.
- 282. Unaccounted for — Two Cents.
- 283. When Trying to Appear at my Best.
- 284. Feelings upon Arriving at the Theater and Finding my Tickets are at Home.
- 285. Awaiting the Dismissal Bell.
- 286. When my Friend Asks for Frank Criticism.
- 287. How I Feel when my Parents are away.
- 288. Choosing a Dance Partner.
- 289. When our Favorite Visitor Comes.
- 290. When that Caller Arrived.
- 291. Talking to a Deaf Person.
- 292. Studying with the Cat in your Lap.
- 293. When our Neighbors Keep their Victrola Going.

(c) *Letters*

- a. A letter in which I make suggestions concerning boys' books.
- b. You have visited the family of your best friend while the friend was abroad. Write to the friend telling about the stay with the family.
- c. Your friend's mother has invited you for a visit at the cottage. Write to her and to your friend, separate letters.
- d. You have the hay fever violently and cannot go to your friend's house party in the country. Write a sufficiently pathetic letter explaining the situation vividly.
- e. You have sent a tennis racquet to your aunt, and an opera bag to a college boy. Write to them both, explaining the complication.
- f. You have absolutely forgotten an engagement for an evening musical. The hostess has left town now. Write to her and apologize in such a way that the hostess will understand your real regret.
- g. You want a cousin of yours in Los Angeles to become acquainted with your best friend who is going there to live. Write so that your cousin will really want to see your friend.
- h. You have attended a wedding. Write to a friend who was invited but could not be present, and tell her about it.
- i. You are at your summer home. Write to your brother who is at work in the city, and cheer him up.

- j. Write a letter telling the experience you are having at an organized camp.
- k. A new family has moved into town, next door to you. Write to your friend who is away at school and describe the new neighbors, their Victrola and their dogs.
- l. You have just had an unusual party for your friends. Write to your cousin who wants ideas for entertaining a similar group.
- m. You know a boy who has a wireless set in a city near yours. Write to him, making arrangement for sending messages.
- n. Suppose yourself writing in 1925. Send a letter to one of your old high-school classmates telling what you are doing.
- o. You have visited a place that turned out to be most disagreeable. Write to a friend who intended to spend a vacation there and tell your opinion.
- p. You have been asked to be on a committee. You do not want to accept. Write a note to the chairman.
- q. You have been shopping for your invalid cousin. Write to her, commenting on your experiences and telling her what you are sending her by parcel post.
- r. A child of six has broken his arm. Write him a letter that will amuse him. Illustrate it if possible.

II. IN WHICH I ASSUME ANOTHER PERSONALITY

- 294. What "Central" Thinks of the Human Race.
- 295. Moses in Modern Times.
- 296. Being the School Principal for a Day.
- 297. A Professor on Grasshoppers.
- 298. The Birds' Peace Conference — Mr. Dove Presiding.
- 299. Soliloquy of a Baby in a Theater.
- 300. My Brother Expresses his Views on Woman Suffrage.
- 301. Problems of a Small Boy.
- 302. Variations in People's Ideas of —
 - 1. Temperature.
 - 2. Size.
 - 3. Age.
- 303. Grandmother's Views on Pockets.
- 304. Reminiscences of an Ancestral Bean Pot.
- 305. The Apple Barrel down Cellar Receives Visitors.
- 306. The Soliloquy of the Weatherman.
- 307. A Missionary's Feelings on Opening a Barrel from the Ladies' Aid.

308. The Milliner's Clerk Speaks.
309. Complaint of a Cab-Driver.
310. The Motorman on his First Trip.
311. Being a Floor-Walker.
312. Night Thoughts of a Puppy.
313. Sensations of a Stowaway.
314. The Musings of a Fat Girl or Boy.
315. The Abused Postman.
316. A Barbarian's Thoughts on Seeing the Modern Shoe.
317. Father — When the Bills Come in.
318. The Coal-Driver Reveals his Nature.
319. My Opponent Expresses his Views.
320. The Poet's Ideas of a Football Game.
321. The Old Trapper Grows Reminiscent.
322. The Socially Ambitious Young Lady Grows Confidential with her Mirror.
323. The Advertising Manager of the School Paper Comments on Human Nature.
324. The Stock Broker Muses on his Losses and Gains.
325. The Local Editor Reviews the Day's Happenings.
326. The Martian Visits New York.
327. The Mr. Hyde of my Own Nature Speaks.
328. The Old Arm Chair Grows Garrulous.
329. Bridget's Remarks on the Family Washing.
330. The Tired Shopper Views her Disappointments.
331. The Hurdy-Gurdy Man.
332. The Farmer Boy Talks to himself while he Milks the Cow.
333. The City and Country Cousins Exchange Views.
334. Robert Burns Speaks in his Own Person.
335. The Jail-Bird's Excuse.
336. The Cow Comments on her Tormentors.
337. The Tortoise as he Plods toward his Goal.
338. A Butterfly just after Leaving the Cocoon.
339. A Farmer's Boy Plans his Day.
340. A Soldier under Fire.
341. A Débutante in an Old Roman Art Gallery.
342. A Young Officer First Assumes Command.
343. A Runaway Recalls his Experiences.
344. Grandmother in her Rocking-Chair.
345. Reminiscences of an Elevator Boy.
346. The Knight of the Chessboard Speaks.
347. A Minister Muses, Looking over the Congregation.
348. The Old College Athlete Soliloquizes.

349. The Old Veteran Soliloquizes.
350. Feelings of an Umpire in a League Game.
351. The Baggage-Master Talks to the City Reporter.
352. The Artist in his More Pessimistic Mood.
353. The Circus Clown Unmasks.
354. Pericles at a Harvard-Yale Game.
355. The Family Butler Lapses into a Communicative Mood.
356. The Defaulter Tells his Story.
357. The Laborer Grows Vituperative.
358. Trials of a Suburbanite.
359. The Man behind the Snare Drum — Temperature 104°.
360. A Child Imitating a Grown-up.

*Monologues — The possible speaker and his opening words
being given*

361. "I'm sorry but —" *Your friend when you ask a favor*
362. "If you insist —" *The town gossip*
363. "I told you so —" *Your eagle-eyed sister*
364. "I simply have to have it —" *Pleading brother*
365. "Yes, I went —" *Dutiful, but disdainful son*
366. "Can't you see I'm busy?" *Father reading the paper*
367. "Did you take your medicine?" *Family doctor*
368. "Next" *The barber on Saturday night*
369. "Go to it, boys" *Football coach*
370. "I have the pleasure —" *Toast-master*
371. "The lesson for to-morrow —" *Your teacher*

III. SUBJECTS IN WHICH "I" AM SOMEWHAT OF AN AUTHORITY

(a)

372. How to Build a Range Fire.
373. How to Tie Knots.
374. How to Make a Fire in the Fireplace.
375. How to Make a Fire without Matches.
376. How to Set a Table.
377. How to Decorate a Dinner Table.
378. How to Wash Dishes.
379. How to Make a Bed.
380. How to Study.
381. How to Make Peppermint Drops (or any other kind of candy).
382. How to Clean the Furnace.
383. What I Did with the Autumn Leaves on the Lawn.

(b)

- 384. The Training of a Fireman.
- 385. What Happens in a Fire Department when an Alarm Rings,
- 386. How to Ring in an Alarm.
- 387. Our Present-Day Fire Department.
- 388. The History of our Fire Department.
- 389. Why a City should Own a Forest.
- 390. The Enemies of our Trees.
- 391. How our City Trees are Preserved.
- 392. How the Forestry Department Beautifies our City with Flower Pots and Gardens.
- 393. How to Fell a Tree.
- 394. The Shapes of Trees.
- 395. My Observation of the Work Done Last Spring by One of Our Foresters.

(c) *General subjects*

- 396. Buying Christmas Presents with a Limited Allowance.
- 397. A Battleship.
- 398. Running a Stereopticon Machine.
- 399. How I Built a Phonograph.
- 400. Greasing a Bicycle.
- 401. Learning to Run an Automobile.
- 402. Cleaning the Automobile.
- 403. How to Avoid Automobile Accidents.
- 404. Automobile Etiquette.
- 405. Some Uses of Electricity.
- 406. What I Did with my Electric Batteries.
- 407. What the World Owes Edison.
- 408. What I Consider the Greatest Invention.
- 409. Mottoes on Christmas Cards.
- 410. Making Money on Ten Dollars.
- 411. Devices Used to Prevent Increasing the Face Value of Checks.
- 412. Investments, Safe and Unsafe.
- 413. How to Manage a Savings Account.
- 414. How you can Pay for a Home through the Coöperative better than through the Savings Bank.
- 415. The National Banks and Trust Companies.
- 416. Our General Store.
- 417. A Day at the Market.
- 418. An "Automat" Lunch-Room.
- 419. Why I Believe in Foreign Missions.
- 420. Getting a Summer Job.

421. The Successful Advertiser.
422. Patent Medicine Advertisements.
423. The Cost of Advertising.
424. The Use of Advertising Phrases.
425. A Corner in the Museum.
426. The Minute Man of Lexington.
427. Why I Like to Go Sketching.
428. Charcoal Drawing.
429. A Model Pastime — Crocheting.
430. Making Baskets.
431. Benefit Derived from the Doing of Fancy Work.
432. How to Construct a Kite.
433. How to Make Bayberry Candles.
434. Making over Barrels into Furniture.
435. Possibilities of a Thermos Bottle.
436. The Origin of the Umbrella.
437. The Story of the Alligator-Skin Bag.
438. A Playhouse Made of a Piano Box: How to Make it Water-proof.
439. How to Make a Model Aeroplane.
440. What Scissors may be Used for.
441. Looking through the Big Telescope.
442. The Art of Doing up a Box.
443. How to Cover a Book Properly.
444. How to Cut and Store Ice.
445. Making Soap.
446. Shoeing a Horse.
447. The Railway System.
448. The Ben Greet Players.
449. The Amateur Stage-Manager.
450. Getting up Amateur Theatricals.
451. My Paper Route.
452. The Making of a Magazine.
453. The Circulations of Magazine and Newspapers.
454. The Making of a Daily Newspaper.
455. A Few Good Books.
456. The Benefits of a Dictionary.
457. The Kind of Book I should Like to Write.
458. Military Drill in the High School.
459. The District School.
460. The City's Playgrounds.
461. The Rights of Pedestrians in the City Streets.
462. The Boy Scouts.

463. The Camp-Fire Girls.
464. How Tennis (or Golf) is Played on Shipboard.
465. The Joys of Swimming at Night.
466. The Cold-Blooded in Salt Water.
467. A Glimpse at the Cape Cod Canal.
468. How to Become a Wireless Operator.
469. Trout and Smelt Fishing Contrasted.
470. Aquatic Plants.
471. How to Make Salt Beads.
472. Canoeing *vs.* Sailing.
473. How a Fog Horn Works.
474. Catching Scallops.
475. Digging Clams.
476. An Amateur Clambake.
477. Interesting Things Found on the Beach.
478. Strange Rock Shapes.
479. Harvesting (wheat, hay, oats, rye, flax, etc.).
480. Filling the Silo.
481. Most Recent Achievement.
482. How to Have a Beautiful Garden.
483. How to Arrange Flowers.
484. Why I should Like to be a Florist.
485. The Decorative Use of Wild Flowers."
486. My Experience in Collecting Butterflies.
487. Birds I have Studied.
488. Superstitions Regarding Toads.
489. Development of the Frog.
490. Turtles — Their Habits and Mine.
491. How we Keep a Cat and a Canary in the Same House.
492. Two Friends of Man: The Dog and the Horse.
493. Children *vs.* Monkeys.
494. Picking Berries for Market.
495. An Up-to-Date Farm.
496. "Dry Farming" in the West.
497. Mushrooms that Grow on my Farm.
498. Raising Celery.
499. Cranberry Culture.
500. Modern Housekeeping Conveniences (electric stove, vacuum cleaner, electric washing-machine, etc.).
501. How to Attach a Pair of Hockey Skates.
502. How to Make Jelly.
503. Cooling Maple Syrup on the Snow.
504. How to Toast Marshmallows.

505. Whitewashing.
506. Dressing and Curing Pork.
507. Cooking when Mother is away.
508. Bookbinding.
509. The Markings on One Kind of Old China.
510. Arts and Crafts Jewelry.
511. How to Catalogue One's Home Library.
512. The Uses Children Make of Chairs.
513. Mistakes that Women Make about Small Boys.
514. Votes for Children.
515. Training at a Large Hospital.
516. My Experience in a Hospital.
517. Necessity of a Hospital Bell.
518. My Father's Occupation.
519. John Bull in Cartoons.
520. A Study of Lincoln in Cartoons. (See *Punch*.)
521. Styles in Stick-Pins (or anything else).
522. Training a Pompadour.
523. What One can Do without.
524. Telephone Etiquette.
525. Being Chairman of my Club.
526. Amateur Floor-Painting.
527. Making a Concrete Floor.
528. Where to Look for Good Detective Stories.
529. How to Tell Time by a Ship's Clock.
530. The Efficiency Expert on Amusements.
531. Novel Refreshments.
532. How to Entertain a Group of Children — Out of Doors — Indoors.
533. Child's Play and its Nonsense.
534. How the Other Half Plays.
535. The Difficulties of a Losing Team.
536. Why Baseball is the most Scientific of all Sports.
537. Bareback Riding.
538. Breaking a Colt.
539. A Genuine Barn-Raising.
540. Corn Roast in the Country.
541. Climbing Trees.
542. The History of our Farm.
543. Teaching a Sunday-School Class.
544. Ways of Filling in Odd Quarter Hours.
545. Time-Saving Devices.
546. The Time of Day when One can Do his Best Work.

- 547. Ten Minutes in a Boiler Room.
- 548. Nature's Show-Window.
- 549. Going Out of Sight of Houses.
- 550. What One Learns around the Station-Yard.
- 551. How to Deal with a Book Agent.
- 552. Packing a Trunk.
- 553. Clothing myself on a Moderate Allowance.
- 554. Buying Stationery.
- 555. Clay-Modeling.
- 556. Wood-Working.
- 557. Casting and Forging.
- 558. Caring for Electric Clocks.
- 559. Framing Pictures.
- 560. Learning Memory Assignments.

(d) *To be accompanied with illustrations or diagrams*

- 561. Christmas Presents I can Make.
- 562. The Landlord's Coat of Arms in "Tales of a Wayside Inn."
- 563. Some Experiments in Paper-Cutting.
- 564. Flowers I have Found in One Square Mile.
- 565. A Scheme for a Sunken Garden.
- 566. Some Deep-Sea Wonders.
- 567. Styles in Wigs in Johnson's Time (or any other time).
- 568. An Elizabethan Costume.
- 569. Building a Pushmobile.
- 570. Effective Advertisements and Why.
- 571. What I can Whittle.
- 572. Stage Setting for One Scene in *Macbeth*.
- 573. A Satisfactory Bungalow for a Girls' or Boys' Camp.
- 574. A New Grandstand for our Athletic Field.

IV. IN WHICH I ASK MYSELF QUESTIONS

- 575. Should the President be Caricatured?
- 576. Should a Boy have an Allowance?
- 577. Why do Some People Never Catch Anything?
- 578. Has Recklessness Any Rewards?
- 579. How do People Get their Nicknames?
- 580. How can I Let her Win?
- 581. Why are Some Girls so Popular?
- 582. Should we Follow the Styles?
- 583. What is Home?
- 584. Should Children be Told about Santa Claus?

- 585. Who is my Neighbor?
- 586. What is a True Sport?
- 587. How Does Gossip Travel?
- 588. What Laws Affect me Directly?
- 589. How can I Propitiate the Cook?
- 590. Does a Quiet Stone Gather Moss?
- 591. What Does our Flag Stand for?
- 592. Is Tact a Virtue?
- 593. What shall I Say to Strangers?
- 594. What Profession shall I Choose?
- 595. How shall I Keep from Laughing at the Wrong Time?
- 596. What is the Best Way of Showing my Report to Mother?
- 597. Must the Dreadnought Go?
- 598. Would I Like Being a Shop Girl?
- 599. How can I Improve my Sister or Brother?

V. SUBJECTS IN WHICH I GIVE FREE REIN TO MY FANCY

(a) *Prose subjects*

- 600. Inventions we Hope for but Never Expect.
- 601. How a Mirror Prevented a Crime.
- 602. The Walking-Boot Boasts to the Dancing-Pump.
- 603. S. O. S.
- 604. When Bidy Wields the Rolling-Pin.
- 605. The Headless Hat-Pin.
- 606. The Man without a Shoe.
- 607. Midnight Talks.
- 608. Afternoons Astray.
- 609. Riding on a Cloud.
- 610. The Peacemaker.
- 611. My Oral Theme Dream.
- 612. Voices in the Wind.
- 613. The Consequences of a Forgotten Appointment.
- 614. The Meeting that would n't Come to Order.
- 615. Stories a Schoolbook could Tell.
- 616. What the Rumble and Rattle of an Electric Car Seem to Say.
- 617. If I could Have my Wish.
- 618. A Perfumed Note.
- 619. Thoughts I Associate with Candles.
- 620. A Submarine Raid.
- 621. Just a Bit of Musing.

622. How I should Spend a Hundred Dollars.
623. Just a Bit of Curious Peering.
624. An Excursion into the Realm of the Weird.
625. Following the Hair-Pin Trail.
626. Things Suggested by a Knowing Mind.
627. Rain! Rain! Rain!
628. What I should Do if I were Lost.
629. Bugaboos.
630. The Dear Old Golden Rule.
631. Goops.
632. A Game Won by Pluck.
633. What's the Use of Living?
634. A "Phony" Discovery.
635. Aeroplaning above Mars.
636. The Stranger's Story at the Inn.
637. Lost — My Youth.
638. Life on a Whaling Vessel.
639. With the Fair Sex at the Polls.
640. Every Silver Lining has its Cloud.
641. Wishing on a Load of Hay.
642. The Wedding Cake I Forgot to Dream on.
643. Where the Wind Comes from.
644. The Dreaded Prophecy.
645. The Double Monogram.
646. The Seventh Life of a Cat.
647. The Beggar's Pedigree.
648. Here Lie the Remains of —
649. At the Bottom of a Well.
650. The Story I See in a Picture. (The theme to be written in class on any picture which the student has cut out and brought to class).
651. The Little Bird that always Tells.
652. A Jungle Comedy.
653. The Old Cow-Bell.
654. A Late Telephone Call.
655. A Barrel of "White Elephants."
656. Effect of Chimes on Noonday Crowds.
657. The Mystery of the Scarlet Ink.
658. An Encounter with my own Ghost.
659. The Treasure I did n't Find.
660. Footprints.
661. The Slipper.
662. The Haunted House.

663. The Little Red Dress.
 664. When I Touch a Fairy Toadstool.
 665. A Persian Rug.
 666. The Site of this High School a Thousand Years Ago.
 667. The Child of the Willow Brook.
 668. Beyond the Dictionary.
 669. Gray Crows.
 670. Mother Goose Rhymes Told in Modern Newspaper Style.
 671. A Travel Talk after Touring our House.
 672. An Original Child's Story Illustrated.
 673. Trouble Caused by a Quick Retort.
 674. A Stage Setting and a Situation — To be written up as one scene of a play:
 1. Mary Elizabeth's Soda Fountain — Hero waiting for heroine.
 2. Furnace Room in a Munitions Works — Unionists complaining against overtime.
 675. A Modern Parable.
 676. An Essay on Red Geraniums.

(b) *Poetic self-starters for prose themes*

677. The slippery verge her feet beguiled: She stumbled head-long in! *Gray*
 678. A favorite has no friend *Gray*
 679. Welcome each rebuff *Browning*
 680. There's no art to find the mind's construction in the face *Shakespeare*
 681. A perfect woman, nobly planned *Wordsworth*
 682. The golden, olden glory of the day gone by *Riley*
 683. Alone on a wide, wide sea *Coleridge*
 684. Childish fears are less than horrible imagining *Shakespeare*
 685. The boast of heraldry *Gray*
 686. Demurest of the tabby kind *Gray*
 687. 'T is the middle of night by the castle clock *Coleridge*
 688. Had I but plenty of money, money enough and to spare *Browning*
 689. A sight to dream of, not to tell *Coleridge*
 690. Lord, what fools these mortals be! *Shakespeare*
 691. We walked along, while bright and red
 Arose the morning sun *Wordsworth*
 692. The mountain and the squirrel had a quarrel *Emerson*
 693. I remember, I remember the house where I was born *Hood*
 694. In a drear-nighted December *Keats*

695. Then felt I like some watcher of the skies. *Keats*
 696. I met a traveller from an antique land *Shelley*
 697. We wander'd to the Pine Forest that skirts the Ocean's
 foam *Shelley*
 698. Into this wild abyss *Milton*
 699. What custom wills, in all things should we do 't *Shakespeare*
 700. This fellow is wise enough to play the fool *Shakespeare*
 701. As one who on a lonely road doth walk with fear and
 dread *Coleridge*
 702. O world, thy slippery turns! *Shakespeare*
 703. Over the hills, and far away, Beyond their utmost purple
 rim *Tennyson*
 704. Passing rich at forty pounds a year *Goldsmith*
 705. Content to let the north-wind roar *Whittier*
 706. Sweet is pleasure after pain *Dryden*
 707. She took me to her elfin grot *Keats*
 708. By sports like these are all their cares beguiled *Goldsmith*
 709. Give me of your bark, O birch-tree *Longfellow*
 710. Little I ask: my wants are few *Holmes*
 711. A wet sheet and a flowing sea *Cunningham*
 712. Continual comfort in a face *Roydon*
 713. So many worlds, so much to do *Tennyson*
 714. But 't was a famous victory *Southey*
 715. I am never merry when I hear sweet music *Shakespeare*
 716. Sighed and look'd, and sighed again *Dryden*
 717. Squandering wealth was his peculiar art *Dryden*
 718. Who's been bad to-day? *Eugene Field*
 719. On the cold hill's side *Keats*
 720. My bane and antidote are both before me *Cato*
 721. He comes, — he comes — the Frost Spirit comes. *Whittier*
 722. And I, I was a good child on the whole *Mrs. Browning*
 723. I am a part of all that I have met *Tennyson*
 724. What calls back the past like the rich pumpkin pie!
 Whittier
 725. I could a tale unfold *Shakespeare*

(c) *Suggestions for poems*

726. The Flame-Spirits.
 727. My Garden Flowers.
 728. A Serenade to our Milk Man.
 729. Ode to the Morning.
 730. A Caterpillar's Lament on Hearing that his Brother is among
 the Squashed.

- 731. Lines to my Dog Written in Dejection.
- 732. Sonnet to my Waste-Basket.
- 733. A Rhyme without Reason.

VI. SUBJECTS SUGGESTED BY MY READING AND STUDY

- 734. A Day at King Arthur's Court.
- 735. Clare's Meeting with Marmion.
- 736. De Wilton's Trial.
- 737. What I would have Done if I had been Elaine.
- 738. My Opinion of Tennyson's Arthur and my Reasons for it.
- 739. How to Develop Good Taste in Reading.
- 740. How to Cultivate Self-Control.
- 741. Self-Cultivation in Telling a Joke, Skating, Table-Manners, keeping One's Room Tidy, Gardening, Happiness, Tiddlewinks, etc.
- 742. A Meeting of the Raveloe Sewing Circle One Week after Silas Came to Town.
- 743. If Godfrey had Confessed to Nancy Lammeter.
- 744. Aaron and Eppie on their Fifth Anniversary.
- 745. My Friends in Books.
- 746. Longfellow's Love of Children as Shown in his Poetry.
- 747. Longfellow's Love for the Sea as Expressed in his Poems.
- 748. Two Girls — Evangeline and Priscilla.
- 749. The Knighthood of Hiawatha.
- 750. The Cross of Snow.
- 751. The Saturday Morning Club, or Literary Reminiscences of the Parker House.
- 752. What is the Real Story of Lincoln's Boyhood?
- 753. When Abe and I Went down the Mississippi as Flatboat Hands.
- 754. The Flag of the Secession.
- 755. Lincoln's Entrance into Richmond as Conqueror.
- 756. Is it True that Lincoln Died at the Right Time for his Fame?
- 757. The Present House of Seven Gables.
- 758. A Legend of my own Family.
- 759. A Modern Judge Pyncheon.
- 760. From Witchcraft to Hypnotism.
- 761. The History of the Province House.
- 762. A Chat with Hawthorne at the Old Province House Bar.
- 763. A Modern Twice-Told Tale.
- 764. Dramatization of the Story of Lucie and Dr. Manette.
- 765. Dramatization of Scenes in the Cruncher Family.

- 766. Interesting Prisoners of the Bastille.
- 767. A Twentieth-Century King Midas.
- 768. Chaucer's Opinion of Billy Sunday.
- 769. My "Seven Wonders" of the World.
- 770. My Feelings upon Seeing Motion Pictures of Dante's *Inferno*.
- 771. With our Faint Heart the Mountain Strives.
- 772. Recollection of Uncle Remus.
- 773. Bach and Mathematics.
- 774. The Club Dines with Sir Joshua.
- 775. A Cranford Poster.
- 776. An Alice-in-Wonderland Party.
- 777. The Brook Farm Experiment.
- 778. A Beowulf Dream.
- 779. The Unco Guid.

VII. IN WHICH I OBSERVE

(a) *People*

- 780. The Baby in a Passion.
- 781. A Dyspeptic in a Restaurant.
- 782. He Meant well.
- 783. The Girl I Wanted to Meet.
- 784. My Father as a Boy.
- 785. Chatting with the Brakeman.
- 786. The Advantages of Having a Sister.
- 787. Human Vegetables I have Known.
- 788. My First Caller.
- 789. People who Bore me.
- 790. My Ideals in People.
- 791. Girls I have Admired.
- 792. How Teasers Endure Teasing.
- 793. When Father Talks Politics.
- 794. How I Classify People.
- 795. A Study in Chivalry.
- 796. When the Bride Throws her Bouquet.
- 797. A Well-Bred Girl.
- 798. Why the Twins are never Jealous of Each Other.
- 799. How the Baby passed his Time on the Railroad Train.
- 800. The Most Impressive Person in the Circus.
- 801. My First Love.
- 802. Mother in the Garden.

803. The Girl at the Wheel.
804. A Queer Bridegroom.
805. At the Toy-Shop Window.
806. A Clever Disguise.
807. The Only Galahad I ever Saw.
808. When a Man is more Curious than a Woman.
809. Watching a Street Faker.
810. Exacting Aunt Hannah.
811. An Interesting Family.
812. When Grandmother Came to our House.
813. A Santa Claus who did not Look the Part.
814. A Modern Enid.
815. My Next-Door Neighbor.
816. Mrs. Respectability.
817. The "Scrub" and the "Débutante."
818. The Owl and the Pussy Cat — The Professor and his Wife.
819. The Insane Genius.
820. My Friend the Sailor.
821. The Western Boy and the Corn Club Prize.
822. The Freshman across the Aisle.
823. People I have Copied.
824. Things I Wish our Doctor would n't Do.
825. Who's who in my Family and why.
826. A Stranger that I Admired on Sight.
827. The Man who Needs my Shoes.
828. Cooks we have Had.
829. My Tardy Friend.
830. Getting Father Dressed for an Evening Entertainment.
831. The Kind of a Minister I do not Like.
832. Pessimistic Mary.
833. When Father is Ill.
834. The Audience at a Country "Movie" Show.
835. Judging Character by Ears.
836. Comparative Study of Fathers.
837. When Mother Cleans the Glory-Hole.
838. Why People are like Canned Goods.
839. Study of Faces in a Street-Car.
840. The Family Putterer.
841. A Freshman's Opinion of Sophomores.
842. My Opinion of an Egotist.
843. These People who Love to Clean.
844. Qualities necessary for a Good Chaperon.
845. Why my Rival Excels.

- 846. My Worst Enemy.
- 847. When Father Made a Mistake.
- 848. The Whims of my Chum.
- 849. Teachers I have Had.
- 850. Detectives and Pawn Shops.
- 851. An Act of Heroism by One of our Firemen.
- 852. A Kitchen Orchestra.
- 853. Tramps I have Met.
- 854. Our Dressmaker.
- 855. A Freak I once Knew.
- 856. That Polite Person.
- 857. The Pullman Porter.
- 858. Old New England Traits Seen in my Neighbors.
- 859. The Woman who would Give Parting Instructions: A Fable.

(b) *Places*

- 860. My Corner in the Library.
- 861. Sights from the Top of Bunker Hill.
- 862. My Neighbor's Back Yard.
- 863. Half an Hour on Boylston Street.
- 864. Description of a Fire.
- 865. My First Impressions of the College I am Going to Attend.
- 866. Rummage Counters.
- 867. Vespers in the Woods.
- 868. On the Ferry.
- 869. A Successful Grocery Store.
- 870. My First Glimpse of New York.
- 871. A Gypsy Camp.
- 872. The Country Church.
- 873. Gazing into a Store Window.
- 874. The Most Attractive Schoolroom I Know.
- 875. The Washington Elm.
- 876. The Home of Louisa M. Alcott.
- 877. Longfellow's Study.
- 878. My Top Bureau Drawer.
- 879. A Summer Hotel in Mid-Winter.
- 880. A Thunder-Storm in the Mountains.
- 881. Alone in a Great Church.
- 882. An Old-Fashioned Garden.
- 883. The Children's Ward.
- 884. A Deserted Farm.
- 885. An Up-to-date Business Office.
- 886. My First Impressions of the Theater.

- 887. A Colonial Kitchen.
- 888. A Fire Sale.
- 889. An Ideal Summer Cottage.
- 890. In the Pullman.
- 891. On the Deck of an Ocean Liner.
- 892. A Street in the Slums.
- 893. The Steerage.
- 894. A View from the "Owl's Nest."
- 895. A Country Cemetery.
- 896. A Gruesome Sight.
- 897. The Ice-Storm.
- 898. The Bend in the Old Stone Wall.
- 899. An Early Moring Walk in the Country.
- 900. A Walk in the Rain.
- 901. Themes to express one quality; as, silence, bleakness, heat, disorder, storm, comfort, strangeness, haste, peace, war.

(c) Animals

- 902. Why Two Kittens are Better than One.
- 903. Does my Cat Think?
- 904. When the Cat Ate the Canary.
- 905. My Experiences with Goldfish.
- 906. Grandfather's Old Horse.
- 907. Pets of which my Family did not Approve.
- 908. Pets I have Loved and Lost.
- 909. Talks I have Had with my Canary.
- 910. Instincts of Certain Animals.
- 911. The Most Stupid Kind of Animal that I Know.
- 912. The Mosquito as Guest.
- 913. Heroes of my Acquaintance.
- 914. How Hens Walk.
- 915. Our Neighbor's Hens.
- 916. Queer Bugs I have played With.
- 917. The Lesson a Bee Teaches a Busy-Body.
- 918. My Observations on Caterpillars and their Moths.
- 919. Facial Expressions of a Cat or Dog (i.e., to express fright, pleasure, anger, or guilt).
- 920. Habits of the Neighbor's Dog.
- 921. Enter, my Dog.
- 922. The Greetings my Dog Gives me.
- 923. Queer Pets I have Had.
- 924. My Dog's Actions when I Pet the Cat.
- 925. "Cat and Dog Life" at our House.

926. Why a Boy Needs a Dog.
927. Troubles with a Frolicksome Dog and a Leaky Canoe.

(d) *Things*

928. The Last Thing I Expect to Own.
929. Queer Messages I have Picked up.
930. Necessities I do not Like.
931. Mistakes that People Make about Wireless.
932. Sunday Night Suppers at Home.
933. One Side of a Telephone Conversation.
934. The Advantage (or Disadvantage) of Being Tall (or Short).
935. Kickers. (Mechanical Ones).
936. The Disadvantages of Being Perfectly Healthy.
937. The Old-Maid-Moon Has my Sympathy.
938. Why Some Teachers do not Have Discipline.
939. When to Go to Church.
940. Humoring the Weather.
941. The Disadvantages of Having Ears.
942. Why I Wish I Were a Man.
943. Why my Diary is Dear to me.
944. The Human Side of Shopping.
945. Telling the Season by the Flower-Shops.
946. Planning my Party.
947. The Wetness of Water.
948. The Penny Rolling uphill.
949. Exceptions that do not Prove the Rule.
950. My First Secret Society.
951. Feathers.
952. What I can See from our Pew.
953. A Love Letter to my Alarm Clock.
954. What I would Do with a Show-Window.
955. How my Room is Haunted.
956. When they Clean House Next Door.
957. Treasures of our Attic.
958. My Souvenir Drawer.
959. What Keeps my Door open.
960. Andirons.
961. My Room as I should Like to Furnish it.
962. The Consequences of never Keeping my Possessions in Order.
963. When the Teacher Forgot to Assign a Home Lesson.
964. My Note-Books and Some Others.
965. What the English Language would Mean to me without the Word "Why."

966. Notes Received in School.
967. Why I Like to Collect Poems.
968. When the Engineer could not Heat the School Building.
969. What I Expect College Life to Be.
970. Why Grown-Ups Fail to Appreciate Fairyland.
971. If I had my School Life to Live over again.
972. How I Memorize.
973. On the Writing of a Sonnet.
974. Latin and why it is so Popular.
975. Things I should Like to Know.
976. How English should be Taught in the High Schools.
977. Why I Like — (any piece of literature).
978. The Sunday Supplement.
979. My Ideal Library.
980. My Old Nine Mother Goose Favorites.
981. Pleasures of Inflicting Self-Punishment.
982. Being Unconventional.
983. The Value of a Sense of Humor.
984. Ideals and Reals.
985. The Fascination of the Forbidden.
986. The Delights of Loitering.
987. Minding Another's Business.
988. The Folly of Being too Sensitive.
989. Accepting Censure Philosophically.
990. What I have Learned from our Victrola.
991. Sunday-School Concert.
992. "Terribly out of Practice."
993. The Joys of Ragtime.
994. Sounds from the Barnyard.
995. The Popular Song I could not Forget.
996. Why I Prefer the Organ to the Piano.
997. Why I Like — (any piece of music).
998. The Best Cartoons I Remember.
999. The Art of Reaching School in Time.
1000. What an Invalid is Supposed to Like.
1001. What an Invalid Likes.
1002. When Opposites don't Attract.
1003. The Difficulties of Overcoming Conceit.
1004. The Pleasure of Cutting Things.
1005. Pulling the Wool over

{	His Eyes.
{	Her Eyes.
1006. Why I Like — (any picture or piece of sculpture).
1007. Why I Like a Grocery Store.

1008. Looking over Old Photographs.
1009. Our Family Pictures.
1010. The Worst Photograph I ever Had.
1011. Pictures I should Like to Own.
1012. How I would Dress if I were a Girl.
1013. What I Thought of the Way my Mother Dressed me.
1014. How our Closets Reveal our Personality.
1015. The Oldest Thing I Own.
1016. The Most Hideous Dress I ever Saw.
1017. The Cheering Effect of White Shoes.
1018. Rubber Overshoes.
1019. Umbrellas I have Had.
1020. What allures in Shoe Advertisements.
1021. The Effect of my New Clothes on Other People.
1022. Fits and Misfits in Shoes, Tent-Mates, etc.
1023. My Beloved Old Clothes.
1024. Different Ways of Breaking the Eighth Commandment.
1025. A Virtue that I cannot Admire.
1026. The Value of Debating on the Side to which One is Opposed.
1027. Doing Things for my Own Good.
1028. Solemnity: A Virtue and a Vice.
1029. The Art of Fishing (not for Fish).
1030. Bluffing has Compensations.
1031. How I Lost an Ambition.
1032. First Names that I Hate.
1033. The Quickest Way to Make me Furious.
1034. If Any One really Wants to Please me.
1035. The First Day of the Month.
1036. Transitory Things: My Allowance: My Box of Huyler's.
1037. My Cash Account.
1038. My Debts — Other than Financial.
1039. My First Investment.
1040. The Red and the Yellow.
1041. An Ideal Picnic Lunch.
1042. My Idea of a Square Meal.
1043. Why Boys Collect Horse-Chestnuts.
1044. Blueberry Pie.
1045. Making-Believe.
1046. Why I Like Bungalows.
1047. Smiles.
1048. The Usefulness of the "I Am Blind" Sign.
1049. An Architect's First House.
1050. Knocking on Wood.

1051. "Shop Early."
1052. Boarding Out.
1053. My Preferences.
1054. The Country Dance.
1055. Grandmother's Sampler.
1056. Our Latch-String is always out.
1057. The Question I Omitted on my Examination.
1058. Frictional Electricity as Generated by an Angry Parent's Hand.
1059. Social Errors I have Known.
1060. What my Father Tries Hardest to Teach me.
1061. What I Know about my Great-Grandfather.
1062. The Father's Part in Life.
1063. Scaring my Sister in the Dark.
1064. My Mother's Apron-String.
1065. How my Family Regards my Theme Nights.
1066. The Cruelty of Children to Parents
1067. Two Sides of the Question: Mother's and mine.
1068. Family Dialect.
1069. My Father's Pet Story.
1070. When my Sister Tries to Reform me.
1071. My One Regret.
1072. Why I Like Red Hair.
1073. My Pet Aversion.
1074. The Luxury I Want.
1075. How I Put myself to Sleep.
1076. Letters I Like to Receive.
1077. The Traits I Admire most in

{	Children, Animals. Other People, Myself, etc.
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1078. Bridges I have Burned.
1079. What I Want (or do not Want) Inscribed on my Tomb.

THE SPECIAL TABLET LIST (see page 247)

Benson, A. C. *From a College Window.*

Chesterton, G. K. *Varied Types.*

Heretics.

Contemporary editorials and reviews from the *New York Nation*, *New York Evening Post*, *Atlantic Monthly*, *Dial*, *Athenæum*, *Spectator*, *North American Review*, and so forth. (Such reading can hardly be estimated in pages, but it should be kept account of and reported as explicitly as possible.)

Crothers, S. M. *The Gentle Reader.*

Eliot, C. W. *Five American Contributions to Civilization, and Other Essays.*

Gates, L. E. *Three Studies in Literature.*

Studies and Appreciations.

Hazlitt, William. *Essays.*

Irving, Washington. *Sketch-Book.*

Bracebridge Hall.

The Alhambra.

✓ Johnson, Samuel. Selected essays from the *Rambler*, *Idler*, etc.

Lamb, Charles. *Essays of Elia.*

Stevenson, R. L. *Virginibus Puerisque.*

Memories and Portraits.

Familiar Studies of Men and Books.

Biography, Autobiography, Letters: —

✓ Boswell, James. *Life of Samuel Johnson.*

Bryce, James. *Studies in Contemporary Biography.*

Bunyan, John. *Grace Abounding.*

Carlyle, Thomas. *Heroes and Hero-Worship.*

Life of Sterling.

Chesterfield, Earl of. *Letters to his Son.*

Chesterton, G. K. *Life of Dickens.*

- Eliot, C. W. *John Gilley*.
 Froude, J. A. *Life of Cæsar*.
 Grant, U. S. *Personal Memoirs*.
 Johnson, Samuel. *Life of Savage*.
 Johnston, R. M. *The Corsican* (Napoleon's Diary).
 Lockhart, J. G. *Life of Sir Walter Scott*.
 Lowell, J. R. *Letters*.
 ✓ Lucas, E. V. *Life of Charles Lamb*
 The Gentlest Art. (A collection of letters.)
 Mark Twain. *Life of Joan of Arc*.
 Morley, John. *Life of William Ewart Gladstone*.
 Newman, Cardinal. *Apologia*.
 ✓ Ruskin, John. *Præterita*.
 Shaler, N. S. *Autobiography*.
 ✓ Stevenson, R. L. *Letters*.
 ✓ Trevelyan, G. O. *Life and Letters of Thomas Babington Macaulay*.
 Trollope, Anthony. *Autobiography*.
- Collections of Short Stories: —*
 Barrie, Sir James. *Auld Licht Idyls*.
 A Window in Thrums.
 Brown, Alice. *Meadow Grass*.
 Conrad, Joseph. *Youth*.
 Tales of Unrest.
 Davis, Richard Harding. *Gallegher and Other Stories*.
 Van Bibber and Others.
 Deland, Margaret. *Old Chester Tales*.
 De Maupassant, G. *The Odd Number* (English translation).
 Doyle, Sir Conan. *Adventures of Sherlock Holmes*.
 Memoirs of Sherlock Holmes.
 The Return of Sherlock Holmes.
 Under the Red Lamp.
 Grahame, Kenneth. *The Golden Age*.
 Hardy, Thomas. *Wessex Tales*.
 Life's Little Ironies.
 Harris, J. C. *Nights with Uncle Remus*.
 ✓ Harte, Bret. *Luck of Roaring Camp and Other Stories*.

Hawthorne, Nathaniel. *Twice-Told Tales.*

✓ *Mosses from an Old Manse.*
✓ *Grandfather's Chair.*

“O. Henry.” *The Four Million.*

Strictly Business.

Roads of Destiny.

Hewlett, M. H. *Little Novels of Italy.*

New Canterbury Tales.

Jacobs, W. W. *Many Cargoes.*

✓ Jewett, Sarah Orne. *The Country of the Pointed Firs.*

✓ Kipling, Rudyard.

Besides *The Jungle Books* (entire) the following titles are suggested:—

“His Private Honour.”

“The Man Who Was.”

“The Return of Imray.”

“The Mark of the Beast.”

“The Man Who Would Be King.”

“Without Benefit of Clergy.”

“The Brushwood Boy.”

“007.”

“They.”

“William the Conqueror.”

“The Courting of Dinah Shadd.”

“An Habitation Enforced.”

“The Incarnation of Krishna Mulvaney.”

“The Story of Muhammad Din.”

Maclaren, Ian. *Beside the Bonny Briar Bush.*

Merrick, Leonard. *Whispers about Women.*

The Man who Understood Women.

All the World Wondered.

✓ Poe, E. A.

Tales, particularly the following:—

“The Gold Bug.”

“The Purloined Letter.”

“The Pit and the Pendulum.”

“The Fall of the House of Usher.”

“The Cask of Amontillado.”

“The Black Cat.”

"Murders of the Rue Morgue."

"The Mystery of Marie Roget."

✓ Stevenson, R. L. *New Arabian Nights.*
The Dynamiter.

Wells, H. G. *The Country of the Blind.*

Wilkins, M. E. *A New England Nun.*

Short Novels: —

Defoe, Daniel. *Robinson Crusoe*, Part I.

Galsworthy, John. *The Country House.*

The Man of Property.

The Patrician.

✓ Hawthorne, Nathaniel. *The Scarlet Letter.*

James, Henry. *The Story of Daisy Miller.*

Kipling, Rudyard. *The Light that Failed.*

✓ *Kim.*

Mark Twain. *Tom Sawyer.*

Huckleberry Finn.

✓ Stevenson, R. L. *Dr. Jekyll and Mr. Hyde*, and *The Merry Men.*

The Ebb Tide.

St. Ives.

Longer Novels: —

Austen, Jane. *Pride and Prejudice.*

Bennett, Arnold. *The Old Wives' Tale.*

Denry the Audacious.

Clayhanger.

Blackmore, R. D. *Lorna Doone.*

DeMorgan, William. *Joseph Vance.*

Somehow Good.

Alice for Short.

Dickens, Charles. *David Copperfield.*

Our Mutual Friend.

Great Expectations.

Eliot, George. *Middlemarch.*

The Mill on the Floss.

Romola.

- Hardy, Thomas. *The Return of the Native.*
Far from the Madding Crowd.
The Woodlanders.
Under the Greenwood Tree.
- Howells, W. D. *The Rise of Silas Lapham.*
- Hughes, Thomas. *Tom Brown's School Days at Rugby.*
Tom Brown at Oxford.
- James, Henry. *The American.*
Roderick Hudson.
- Kingsley, Charles. *Westward Ho!*
Hypatia.
- Meredith, George. *The Ordeal of Richard Feverel.*
Diana of the Crossways.
Evan Harrington.
- Mitchell, S. W. *Hugh Wynne.*
- Scott, Sir Walter. *Kenilworth.*
The Heart of Midlothian.
The Talisman.
- Thackeray, W. M. *Pendennis.*
Henry Esmond.
The Newcomes.
- Trollope, Anthony. *Barchester Towers.*
Doctor Thorne.

The English Bible

For best understanding, follow the order given.

Genesis, chapters 12 (verses 1 to 5), 22, 24, 27, 28, 29
 (verses 1-30), 37, 39, 40, 41, 42, 43, 44, 45, 46
 (verses 1-6), 47 (verses 27-31), 49 (verse 33), 50.

Judges, chapters 4, 5, 6 (verses 1-6), 11 (verses 29-40),
 13 (verses 1-7), 14, 15, 16.

Ruth, all four chapters.

1 Samuel, chapters 15, 16, 17, 18 (verses 1-16), 20, 31.

2 Samuel, chapters 1, 15, 16, 17, 18.

1 Kings, chapters 21, 22 (verses 1-39).

2 Kings, chapters 5, 9.

Amos, chapters 1 (verses 1-2), 2 (verses 6-16), 3, 7
 (verses 7-17).

2 Kings, chapters 19 (verses 14-37), 20, 25 (verses
 1-21).

Psalm 137.

Daniel, chapters 4, 5, 6.

Esther, chapters 1 to 8 inclusive.

Ezekiel, chapter 37 (verses 1-14).

Isaiah, chapters 40, 52.

Ezra, chapters 1, 3.

Nehemiah, chapters 1, 2, 4, 6 (verses 15-16).

Psalms 8, 19, 23, 24, 42, 90.

Proverbs 6 (verses 6-11), 15 (verses 1-10), 16 (verses 16-23), 23 (verses 22-35), 30.

Job, chapters 1, 2, 3, 4, 12, 19 (verses 23-29), 31, 38, 42.

Poetry: —

The Golden Treasury (Everyman's Library).

Plays: —

Galsworthy, John. *The Silver Box.*

Strife.

Justice.

✓ Goldsmith, Oliver. *She Stoops to Conquer.*

Kennedy, C. Rann. *The Servant in the House.*

Pinero, A. W. *The Magistrate.*

The Second Mrs. Tanqueray.

The Thunderbolt.

Shaw, George Bernard. *Arms and the Man.*

Candida.

Cæsar and Cleopatra.

John Bull's Other Island.

You Never Can Tell.

/ Sheridan, Richard Brinsley. *The Rivals.*

The Critic.

The School for Scandal.

A LIST OF REFERENCE BOOKS

- Webster's *New International Dictionary*. Springfield (Mass.), 1910. Merriam, \$12.00.
- Century *Dictionary and Cyclopedia and Atlas*. New ed. 12 vols. New York 1911-12. Century Co. Subscription.
- A Standard Dictionary of the English Language*. Funk & Wagnalls, \$12.00
- Crabb, George. *English Synonymes*. New ed. New York, 1892. Harper, \$1.25.
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- March, Francis A., and March, F. A., Jr. *Thesaurus Dictionary of the English Language*. Philadelphia, 1902. Historical Pub. Co., \$12.00.
- Barrere, Albert, and Leland, C. G. *Dictionary of Slang, Jargon and Cant*. New ed. 2 vols. New York, 1897. Macmillan, \$4.00.
- Farmer, J. S., and Henley, W. E. *Dictionary of Slang and Colloquial English*. Abridged. New York, 1905. Dutton, \$2.50.
- Muret, Edward, and Sanders, D. *Encyclopedic English-German and German-English Dictionary*. 4 vols. London, 1901. Grevel, 21s.
- Spiers, A., and Surenné, Gabriel. *Standard Pronouncing Dictionary of the French and English Languages*. School ed. New York. Appleton, \$1.50.
- Lewis, C. T., and Short, Charles. *Harper's Latin Dictionary*. New York, 1899. American Book Co., \$6.00.
- New International Encyclopedia*. New ed. 22 vols. New York. 1911. Dodd. Subscription.
- Encyclopædia Britannica*. 11th ed. 29 vols. Cambridge (Eng.), 1910-11. Cambridge Press, \$160.00.
- Harper's *Book of Facts*. New ed. New York. 1906, Harper, \$8.00.

- New Students' Reference Work.* 6 vols. Chicago. F. E. Compton & Co., \$21.75.
- Dictionary of National Biography; Index and Epitome.* New York, 1903. Macmillan, \$6.25.
- Lippincott's *Universal Pronouncing Dictionary of Biography and Mythology.* New ed. 2 vols. Philadelphia, 1905. Lippincott, \$15.00.
- Indexed Atlas of the World.* New ed. 2 vols. Chicago, 1912. Rand, McNally & Co., \$25.00.
- Lippincott's *New Gazetteer.* New revised ed. Philadelphia, 1906. Lippincott, \$10.00.
- Mill, H. R., and others. *International Geography.* New York, 1900. Appleton, \$3.50.
- Statesman's Yearbook.* London, 1864 to date. Macmillan, \$3.00 per year.
- World Almanac.* New York. Annual. *New York World*, 54 cents per year.
- American Year Book.* F. G. Wickware, ed. New York. Appleton, \$3.15 per year.
- Shepherd, W. R. *Historical Atlas.* New York, 1911. Holt, \$2.25.
- Ploetz, Carl. *Epitome: A Handbook of Universal History.* Boston, 1911. Houghton Mifflin Co., \$3.00.
- Larned, J. N. *History for Ready Reference.* 7 vols. Springfield (Mass.), 1894-1910. Nichols, \$35.00.
- Plutarch, *Lives.* Tr. by Stewart and Long. 4 vols. New York. Macmillan, \$1.00 each.
- Morse, J. T., ed. *American Statesmen Series.* Boston. Houghton Mifflin Co., \$1.25 a volume.
- Brewer, E. C. *Historic Note-Book.* Philadelphia, 1891. Lippincott, \$3.50.
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- Bryan, Michael. *Dictionary of Painters and Engravers*. New ed. 5 vols. New York, 1904. Macmillan. Subscription. (\$30.00.)
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